



Shakespeare Matters

*"The Voice
of the
Shakespeare
Fellowship"*

12:2

"Let me not to the marriage of true minds admit impediments..."

Spring 2013

Orloff, Warren and Jiménez Honored at 17th SAC

by Howard Schumann

John Orloff, screenwriter of the film *Anonymous*, received the annual *Vero Nihil Verius* Award for Distinguished Achievement in the Shakespearean Arts at Concordia University's 17th Annual Shakespeare Authorship Studies Conference, held from April 11 to 14 in Portland, Oregon. Director Roland Emmerich himself received the same award in 2011 following the world premiere of *Anonymous*, the first film from a major studio to depict Edward de Vere, the 17th Earl of Oxford as the real author of the works attributed to William Shakespeare.

The award was presented by Dr. Daniel Wright, PhD, Professor of English and the Conference Chairman, who praised Orloff's dedication to the authorship question and stated that Orloff had brought "awareness of the question to untold millions." Accepting

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The Shakespearean Trajectory

by David Moffat

[Editor's note: If you're looking for what's known in showbiz as the "Elevator Pitch" – the two-minute summary of your idea that you could deliver during an elevator ride – look no further. David Moffat has delivered a superb, and succinct, summary of the authorship question in just 640 words.]

As anyone familiar with the Shakespeare authorship question knows, there are actually two questions to be resolved: (1) Did the Stratford man write the plays and poems? (2) If not, who did? The questions can be answered simply by looking at the life trajectories—the overall who and what—of proposed authors.

There is little or no credible *direct* evidence answering the first question affirmatively or negatively. The second question becomes meaningful only if the first is answered in the negative.

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Dr. Daniel Wright and screenwriter James Orloff at the 17th annual Shakespeare Authorship Studies Conference.

Photo courtesy William Boyle.

William Shakespeare: The Making of a Pseudonym

by Charles F. Herberger

A problem pertinent to the Shakespeare Authorship question is how did Edward de Vere, seventeenth earl of Oxford, come to be known as William Shakespeare. First, it is important to note the significance of a pseudonym. "Will Shaksper" is just a label for a man. It is a sequence of three syllables: will, shak, sper. It might as well be: joe, e, blow. The three sounds merely label a name. By contrast, "William Shakespeare" calls forth images. We see, perhaps, a knight on horseback brandishing a spear, or a cavalcade of medieval English kings. There is color, vision! Or consider, for instance, "Samuel Clemens." Again, that is just a sequence of sounds labeling a man. But "Mark Twain" is evocative. We begin to see a riverboat on the Mississippi, or perhaps Tom Sawyer whitewashing a fence in Hannibal, Missouri. Such is the magic of a pseudonym.

The questions we need to answer are: How did the pseudonym "William Shakespeare" come into being? When? Is there a causal relation to the name of the man from Stratford which was normally spelled "Will Shaksper" or "Will Shakspeare"? And why did Oxford need a pseudonym?

The last question is easiest to answer. In Elizabethan times it was socially unacceptable for a nobleman to write for profit or for the public theater. A nobleman might write sonnets for

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Letters

To the editor:

I was going to write to you just to thank you for including Earl Showerman's most acceptable review of my book, *The Earl of Oxford and the Making of "Shakespeare": The Literary Life of Edward de Vere in Context*, but then I saw the interview with Hank Whittemore seeking to justify his PT stance [both items appeared in the Fall 2012 issue of *Shakespeare Matters* – ed.]. I looked in vain for the answer to the point in my book (269, n. 30): the Queen would have been about 39 years old at the time of Southampton's birth and certainly not in the "lovely April of her prime" (Sonnet 3); the baby apparently brought up by Southampton's family and/or the Montagu family – both were rock-ribbed Catholic nobility, and it is ludicrous to contemplate that the Queen would hand over her bastard to either and make a present to the Pope and every Catholic scribbler throughout Europe, let alone the band of frequently humiliated Catholic diplomats at her Court. Furthermore testimony is available that the 2nd Earl of Southampton, the baby's ostensible father, told a fellow inmate of the Tower that "there was a privy stairs where the Queen and my lord Leicester did meet."

PT theorists seek to gain academic respect in Oxfordian circles by suggesting that Oxfordians should give house room to them to present a united front of Oxfordianism to the world, believing this would make the strongest possible impact; but it is the inclusion of PT that reduces our case to an object of derision. An opponent has only to say "*Anonymous*," and any orthodox or open minded academic is automatically turned off.

If PT had an answer to my point above, then there would be point in investigating it for academic respectability: as it hasn't, ditch it, and be able to point out the clear idiocy of "orthodox" Shakespeare theory without attracting fairly enough the derision that all or any versions of PT arouse.

Richard Malim
Secretary, The De Vere Society

Dear Editor,

Oxfordians seem very much enticed by Thomas Kuhn's notions of paradigm shifts outlined in his famous work, *The Structure of Scientific Revolutions*. But it is more than a bit evident to me that they likely do not understand the essential nature of epistemic paradigm shifts otherwise known as "revolutions" for which they are advocating.

If they were, they might realize that almost inevitably and intrinsically linked with such changes is some kind of fundamental rethinking. In essence that later work can no longer build on earlier thinking. Further philosophical thinking illustrates that reference to earlier work might only be for the purpose of illustrating the flaws. And it should be apparent if that were not the case, there would likely not have been the difficulty arriving at the correct conclusion in the first place. And that all previous attempts at a resolution were wrong at least in one fundamental regard.

In that vein I have been offering and advocating for just such fundamental reconsideration and overturning of basic

precepts of academic scholarship, and for an aspect that is very fundamental to Shakespeare. I would offer that there is quite good reason that *Shakespeare's Sonnets* were published before most of the plays and in the seemingly enigmatic manner that we have received them.

I have offered what I believe is a completely comprehensive view of them, one that answers virtually every question one may ask about them. In addition, it provides a model for understanding not just Shakespeare in general, but the very nature and purpose of authorship concealment. This forms the kind of compete theory that has long enabled the sciences to so successfully advance.

While this might sound like a hyperbolic and unrealistic claim, I suggest that it is very much a theory that should be easily invalidated, as it is a theory constrained by an enormous number of variables. These variables are both internal and external to my reading of the Sonnets. This is a well-known and valuable property of a theory falsifiability as outlined by Karl Popper. This is thus a further incorporation of the value gained from the philosophy of science and our

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The purpose of the Shakespeare Fellowship
is to promote public awareness and acceptance
of the authorship of the Shakespeare Canon by
Edward de Vere, 17th Earl of Oxford (1550-1604),
and further to encourage a high level of scholar-
ly research and publication into all aspects of
Shakespeare studies, and also into the history and
culture of the Elizabethan era.

The Society was founded and incorporated
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Contributions should be reasonably concise and, when
appropriate, validated by peer review. The views expressed
by contributors do not necessarily reflect those of the
Fellowship as a literary and educational organization.

From the President

Wherever the Evidence Leads . . .

by Tom Regnier

By now, most of you will have received notice, either by mail or by e-mail, that the Shakespeare Fellowship is contemplating unification with the other leading U.S. Oxfordian group, the Shakespeare Oxford Society. If you haven't already done so, you may read the Notice of Intent, which is a general outline of the proposed unification (see p. 24).

Since we announced the possible unification, we have received many comments from our members, most of them strongly favoring unification of the two organizations. Several members, however, have brought up some concerns that are not addressed in our Notice of Intent. These concerns deserve attention at this time, although what I have to say may not please everyone.

The first concern is whether the new group, to be called the Shakespeare Oxford Fellowship, endorses the theory that Edward de Vere, the 17th Earl of Oxford, is the author of the works of "Shakespeare." The question arises because our sister organization, the Shakespeare Oxford Society, has in recent years published articles supporting other authorship candidates, although the large majority of its articles have favored Oxford.

After studying the issue for over a dozen years, I believe that overwhelming circumstantial evidence points to Oxford as the true genius behind what we call the works of Shakespeare. While Oxford may have collaborated with others to some degree, or others may have edited his work, Oxford stands out as the obvious choice as the principal author of the works. The official statements of purpose of both the Shakespeare Fellowship and the Shakespeare Oxford Society affirm that they exist to promote the Oxfordian thesis. That thesis will continue to be the guiding star of the new group. Still, we can benefit from occasional exposure to well-reasoned research by supporters of other candidates, even as we maintain our focus on Oxford.

Nevertheless, while my allegiance to the Oxfordian thesis is strong, my allegiance to the quest for truth is, and must be, greater. We must follow the evidence wherever it leads, even in the unlikely event that evidence should arise conclusively refuting the Oxford theory. No human being is blessed with perfect knowledge, and

I agree strongly with the maxim, often misattributed to Voltaire, that "I may not agree with what you say, but I'll defend to the death your right to say it." In order to find truth, we must champion free and open inquiry followed by robust debate. The newly formed Shakespeare Oxford Fellowship should be an open forum for discussion and debate of all issues Oxfordian.

we must all have the humility to consider unwelcome theories and to reassess our beliefs if and when we are proven wrong. What begins as speculation may, as our knowledge evolves, later be seen as reasonable inference, and eventually, as accepted fact. No theory should receive a free pass, nor should any theory be condemned without a fair trial.

The second concern raised by some members is whether the new organization will endorse any of the so-called "Prince Tudor" (PT) theories, which hypothesize, among other things, that either Oxford or the Earl of Southampton was an illegitimate child of Queen Elizabeth and that this is relevant to Oxford's writing the works and assuming the pseudonym "William Shakespeare." As for Prince Tudor theories, I remain skeptical but open-minded. I have read articles and books on these theories. I have listened to lectures on the subject. Personally, I do not find them persuasive. Still, I believe that the new organization should remain, just as its predecessors were, officially neutral on the subject.

Some of the comments we have received suggest, however, that we should not publish articles that support any PT theory. While I am not a PT advocate, I cannot subscribe to a policy that rejects, out of hand, a particular viewpoint. Nor, I believe, should anyone who seriously values the truth.

I agree strongly with the maxim, often misattributed to Voltaire, that "I may not agree with what you say, but I'll defend to the death your right to say it." In order to find truth, we must champion free and open inquiry followed by robust debate. The newly formed Shakespeare Oxford Fellowship should be an open forum for discussion and debate of all issues Oxfordian. It should be understood that the views expressed by individuals in our publications and conferences do not necessarily represent official positions of the organization.

My suggestion to those of you who would prohibit publication of PT theories is to engage your adversary in robust debate. If the PT theories are as baseless as you say, then feel free to delineate their fallacies, point by point, in a collegial way, without pejorative adjectives or ad hominem attacks. Our conferences and publications are

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From a Never Writer to an Ever Reader: News...

Last Will. & Testament: Standing Room only at Sedona Film Festival

Laura Wilson Matthias informs us that *Last Will. & Testament* was recently featured at the 19th annual Sedona International Film Festival and was awarded the Bill Muller - Best Celebration of the Written Word Award by the Official Jury of the Festival. Lisa Wilson and Laura Wilson Matthias accepted the award at the Awards Brunch on Sunday, March 3, after the film's third screening.

The film enjoyed two sold out screenings throughout the week and a third was added by popular demand. Festival organizers commented that the audiences were absolutely captivated not only by the film, but also by the fantastic Q&A sessions that followed each screening. Many converts were made. The film received a very positive review from film critic David Kanowsky in the online newspaper KudosAZ.com: "If you have any interest in the question of the real authorship, this is a must-see film."

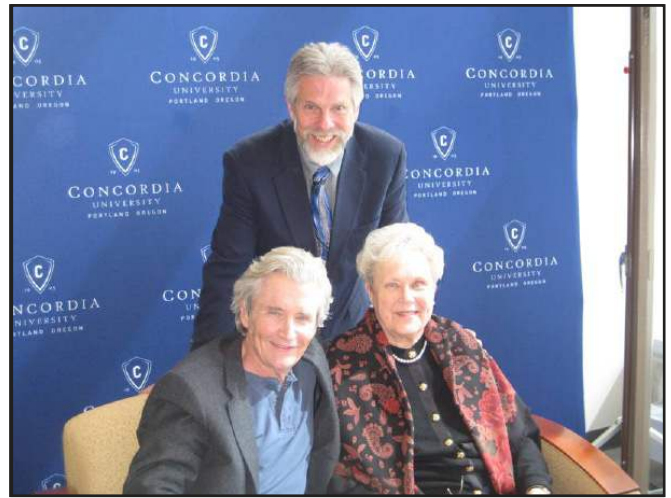
Lisa and Laura assure us that much more will be happening with *Last Will. & Testament* in the coming months and promise to keep us informed.

Mary Tooze, Oxfordian Patron, Passes (1923-2013)

Mary Tooze, a patron of the Shakespeare Fellowship, passed away in January at the age of 89. Mary was a leading Oregon arts philanthropist, contributing generously over the years to the Oregon Shakespeare Festival, the Oregon Symphony, the Oregon Ballet Theatre, Artist Repertory Theatre of Portland, and Concordia University. She was a graduate of Mills College in Oakland, California. She majored in music, and was a highly respected concert pianist, performing for audiences until very late in life.

For many years, Mary attended the Shakespeare Authorship Studies Conferences at Concordia University in Portland, and she helped support our Joint Conferences with the Shakespeare Oxford Society. She even hosted a series of Oxfordian events in her home. Mary clearly had the courage to realize her convictions. This past fall, during a luncheon she hosted for John Kroger, the new president of Reed College, Mary challenged her guest to seriously investigate the Shakespeare authorship issue as a measure of intellectual integrity and of Reed College's reputation for radical departure from mainstream orthodoxy. Kroger, a former Oregon attorney general, was dispatched home with Oxfordian editions in his care.

Mary attended the US premiere of *Last Will. & Testament* in 2012 and was thrilled by the artistry and compelling narrative of this fine production; she commented specifically



Mary Tooze with Hank Whittemore (left) and Dr. Earl Showerman, past SF President, at Concordia University in 2010.

about the film's "clarity." Her ardent support of Oxford's claim to the Shakespeare canon sustained her in her final years, and could serve as a model for all of us who passionately follow the authorship debate.

Oxfordians Hear James Shapiro at the Folger

On the snowy night of January 25th, three Oxfordians – William John Camarinos, Shelly Maycock and John McCormick – met each other for the first time in Washington, DC, to hear James Shapiro speak about the Essex Rebellion and *Henry V* at the Folger Shakespeare Library. The purpose of Shapiro's talk was to link the production of *Henry V* with the current exhibition (through May 19), *Nobility and Newcomers in Renaissance Ireland*, which the Folger site explains, "examines the cultural history of early-modern Ireland's social groups, and sheds light on the process of change that led to an intermingling of cultures and gave rise to the Ireland still familiar today."

Bill and Shelly were somewhat underwhelmed by Shapiro's remarks, which he read, summarizing a downward shift in political mood from 1597-99, which interestingly illuminated Tyrone's charisma but selectively followed the standard Cecilian version of Essex's exploits. Of more Oxfordian interest was his reference to the cross-cultural material in *Henry V*, including the multilingual jokes employing Gaelic dialect. He spoke of the play's non-committal but somewhat foreboding allusions to Essex, including what he termed the "troubling comparison to Caesar."

Afterward, over hot beverages, we found ourselves enumerating what Shapiro had left out of Essex's story and discussing other

(Continued on page 18)

From the Editor: Five Easy Pieces...

First, we goofed! In the previous issue (Winter 2013) we inadvertently left out all but one of the endnotes to Richard Waugaman's article, "A Source for 'Remembrance of Things Past' in Shakespeare's Sonnet 30." We include them below. Our apologies to Dr. Waugaman, whose active interest in the Oxfordian cause continues (see "Our Man in Washington," p. 26).

Second, it's not often that we get submissions in verse. We're delighted that Shelly Maycock, who teaches English at Virginia Tech, sent us a poem, "Studying de Vere," which also appears in this issue (p. 23). And yes, it's in iambic pentameter.

Third, by the time this issue reaches you, *Shakespeare Beyond Doubt* will have been published, no doubt with some fanfare. Edited by Stanley Wells and Paul Edmondson of the Shakespeare Birthplace Trust (that bastion of objectivity), it has chapters by two dozen "experts" that purport to show what to them is self-evident – that, yes indeed, the man from Stratford surely wrote the works of Shakespeare.

Does it break any new ground? Of course not – there is nothing "new" about Shakspeare that remains to be discovered. As far as we know, the book is basically an expanded version of the "60 Minutes with Shakespeare" video that Wells assembled in connection with the showing of the 2011 film, *Anonymous*. Edmondson admitted in an interview that he thought that Stratfordians have had "our heads in the sand" about the authorship question, but have decided at last to strike back and defend orthodoxy. Wells and Edmondson, like James Shapiro in *Contested Will* (2010), must feel that they are driving a stake through the heart of authorship doubt, but they will find that authorship doubters are harder to kill than vampires and, even worse, they keep multiplying.

Fourth, there has been some publicity about the University of Aberystwyth study which calls attention to Shakspeare's business dealings, including his hoarding of grain and proclivity to sue people who owed him money (see news item on p. 18 in this issue). Although these facts aren't new, the authors of the study felt that many people (including English teachers) weren't aware of them, and they suggested that Shakespeare's works need to be understood with this information in mind. Jonathan Bate jumped in, citing references to grain hoarding in Shakespeare's *Coriolanus*. We wonder if Bate realizes he's walking a tightrope in his selective use of biographical and autobiographical allusions. In addition to the *Coriolanus* analogy, he writes in *Shakespeare Beyond Doubt* that Shakespeare's use of twins in plays such as *The Comedy of Errors* and *Twelfth Night* reflects the fact that Shakspeare was the father of twins. Yet in *Last Will. & Testament*, he steadfastly maintains that the character of Polonius couldn't possibly be modeled on William Cecil because, if it were, the author would have gotten in a lot of trouble.

Fifth, we note a number of recent books about the author-

ship question have been written by persons with backgrounds in science. Anthony Pointon, who wrote *The Man Who Never Was Shakespeare* (2011), is a physicist. Sabrina Feldman, author of *The Apocryphal William Shakespeare* (2012), is a rocket scientist who works at the NASA Jet Propulsion Lab. Peter Sturrock, author of the new book, *AKA Shakespeare* (2013), is Professor Emeritus of Applied Physics at Stanford. This trend illustrates several things – that the authorship question seems to have special appeal to persons with backgrounds in fact-based disciplines such as science, law and medicine; that the English Departments do not have a lock on how to read Shakespeare and how to understand the issues involved; and that a logical approach to the authorship question leads one far away from the accepted myth that Shakspeare wrote Shakespeare.



Endnotes to Richard Waugaman, "A Source for 'Remembrance of Things Past' in Shakespeare's Sonnet 30" (article appeared in Winter 2013 issue):

² Seven different meanings of "remembrance" in the OED are illustrated with different quotes from Shakespeare, thus emphasizing de Vere's sensitivity to the multiple meanings of this word.

³ *The Oxford Shakespeare Complete Sonnets and Poems*. Oxford: Oxford University Press, 2002.

⁴ *The Art of Shakespeare's Sonnets*. Cambridge: Harvard University Press, 1997.

⁵ *William Shakespeare: The Sonnets and A Lover's Complaint*. London: Penguin Books, 1986.

⁶ My emphasis, in all biblical quotations.

⁷ Stritmatter, R. A. (2001), *The Marginalia of Edward Vere's Geneva Bible: Providential Discovery, Literary Reasoning, and Historical Consequence*. Northampton, MA: Oxenford Press.

⁸ Throughout his Bible, de Vere annotated a disproportionate number of verses that included references to sin.

⁹ F. Whigham and W.A. Rebhorn (eds.), *The Art of English Poesie: A Critical Edition*. Ithica: Cornell University Press, 2007. I have attributed the *Arte* to de Vere (R.M. Waugaman, "The Arte of English Poesie: The Case for Edward de Vere's Authorship," *Brief Chronicles* 2:121-141, 2010). The *Arte*'s quotation of a verse from the chapter of Wisdom that de Vere annotated and that provided the source for "remembrance of things past" in Sonnet 30 further links Shakespeare, de Vere, and the author of the anonymous *Arte*. Here is the full quotation from the *Arte*: "The doctors of our theology to the same effect, but in other terms, say that God made the world by number, measure and weight" (153). The editorial Note 2 on p. 153 says "Curtius traces the development of this idea from the Wisdom of Solomon 11:17 (Geneva) 'Thou hast ordered

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Reviews

The Fully Annotated Macbeth

Second Edition, edited with commentary by Richard Whalen (Llumina Press, 2013. \$13.95)

Reviewed by William Ray

The Oxfordian Shakespeare Series' new edition of *Macbeth* is longer, more detailed, and more confident in tone than its successful predecessor. The editor, Richard Whalen, as an author and diplomat, is admirably qualified to discourse upon what is perhaps the most arresting and anguished political portrait ever written.

The new edition uses a smaller font, therefore is both more compact and extensive than the initial one. Whalen revised the lengthy introduction and expanded the annotated bibliography, making valuable resources for readers, directors, or actors. Derek Jacobi's memoir "Acting *Macbeth*" remains as the book's coda. It gives rare stage hints from a first-rate actor and also does the service of conveying a better sense of Jacobi, who is usually portrayed in faux-balanced film clips as a fretful Doubting Thomas on the authorship question. The Overview on that question comes across as substantive but uncluttered. It is not the main point and does not strain to be.

By use of the notes and introduction, Whalen makes two significant contributions to scholarship. He illuminates a feature of the play that is hidden in plain sight, the villain Thane of Ross, and demonstrates that the author portrayed the witches as comically absurd, in part for the amusement of the relatively unsuperstitious ruling class.

Neither of these perspectives is found in previous critical literature. Because traditional scholars have misconstrued the rank and class of the author, they failed to see that Shakespeare's characterizations rose almost exclusively from the aristocratic context. This point should have been obvious from Shakespeare's stereotypic treatment of the lower orders.

With the Thane of Ross, Whalen more completely illustrates Macbeth's neglected morality-play sub-theme, one which he has studied over time. He first discussed it in

The familiar tragedy of the play is that Macbeth and his wife are driven psychopaths who lose their souls in the course of a few days. But the Thane of Ross lost his long ago. His aura resembles the figures posthumously drawn into family portraits. Whalen credits M.F. Libby, in an 1893 essay, for showing how the character played so crucially in the plot. Tracing The Thane of Ross's words in each of his speaking and witnessing scenes, Whalen gives that portrayal new dimension.

2007 at the Joint Conference in Carmel and expounded on it for the first edition of *Macbeth* that year.

The Thane of Ross is the archetypal Machiavellian endemic to political courts

in every era, a personality amorally obsessed with and plying power. He does not even have a name. He does not seem to have a face or to stand definitely in the light of day, the opposite of Castiglione's Courtier, whose prime ambition is to humbly and honestly advise his Prince. The false counselor had a past in medieval literature. Dante referred to the eighth pit of Hell as reserved for "*Evil advisers who used their forked-tongues for counsel serving their own ends. They stand ablaze.*" Copies of Machiavelli's work, *The Prince*, in English and Italian were catalogued in Lord Burghley's library. Oxford was fluent in Italian.

The familiar tragedy of the play is that Macbeth and his wife are driven psychopaths who lose their souls in the course of a few days. But the Thane of Ross lost his long ago. His aura resembles the figures posthumously drawn into family portraits. Whalen credits M.F. Libby, in an 1893 essay, for showing how the character played so crucially in the plot. Tracing The Thane of Ross's words in each of his speaking and witnessing scenes, Whalen gives that portrayal new dimension.

As Iago did in *Othello*, the character probes and hastens the ambitions and thoughts of his social betters, manipulating them as his form of mastery, while they themselves sacrifice the forces at their command for personal ambition. One gains closer insight into what power was--and is--amidst congenitally corrupt institutions, such as in ancient Egypt, China, Rome, religious orders, slavery in the Americas, or modern tyrannies.

As a vignette, the Thane of Ross is exquisitely delicate with Lady Macduff a few moments before the murderers (whom

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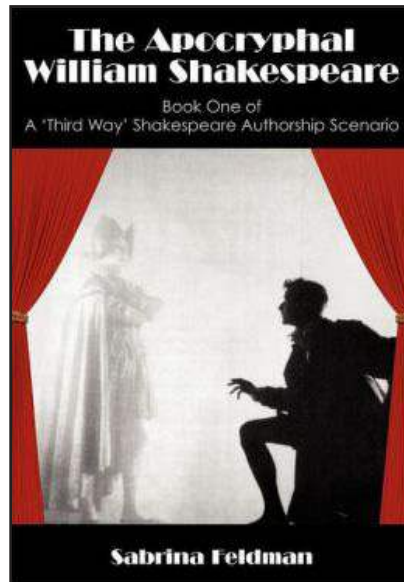
The Apocryphal William Shakespeare

by Sabrina Feldman (Dog Ear Pub., 2011)

Reviewed by Donald F. Nelson

In her book *The Apocryphal William Shakespeare: Book One of a 'Third Way' Shakespeare Authorship Scenario*, Sabrina Feldman makes an important contribution to the Shakespeare authorship debate by rummaging in a cobwebbed closet of Shakespeare studies: the Shakespeare Apocrypha and Bad Quartos. The author has a doctorate in physics from UC Berkeley and is a program manager of planetary instruments and strategy at the NASA Jet Propulsion Laboratory. She combines the open-minded, analytical thinking of an experimental physicist with a fine literary sense to find in that neglected closet strong evidence for an altered view of William Shaksper of Stratford-upon-Avon. While traditionalists believe he is the Bard of the Shakespeare Canon and many authorship doubters regard him as a front man for the Bard, Dr. Feldman discerns an intermediate role for him as a roisterous, unsophisticated popularizer of the Bard's works, the writer and publisher of the Shakespeare Apocrypha and the Bad Quartos, and a shameless plagiarizer.

Feldman finds the Apocrypha, those plays whose title pages give William Shakespeare credit but whose contents have long been judged well below Shakespeare canon level (some seventeen plays), to be particularly informing to the authorship debate. After all, she says, Shakespeare is the only English author to have an Apocrypha and also to have an authorship debate. Surely, she insists, there must be a connection. This serves to emphasize that there has always been an authorship controversy even among the traditionalists, who have contended with the Apocrypha versus the Canon since the 1600s! As Feldman puts it, "It seems that traditional scholars have more in common with authorship skeptics than is usually recognized, since on both sides of the debate one must discount external title page testimony, and believe in extraordinary events for which there is no direct evidence."



Feldman's book does not reexamine the canonical plays and the immense literature surrounding them in an effort to identify the Bard, as numerous authorship doubters have done now for well over a century. Instead, Feldman aims to answer "Three Lesser Mysteries:" Robert Greene's antagonism towards William Shakespeare; the authorship of the Shakespeare Apocrypha; and the identity of the "poet in purple robes." Solving these, she implies, leads to solving the whole authorship mystery, something she promises to do in a future book. She examines the "Lesser Mysteries" in 81 bite-size chapters, "Literary Puzzle Pieces," each of which analyzes a play, a poem, or a person of the late 1500s and early 1600s that is relevant to the Shakespeare authorship puzzle. These are followed by five chapters grouped under "The Three Mysteries Reconsidered" that assemble from the 81 pieces her answers to the mysteries.

Feldman's search for the motivation behind the famous quote in *Greene's Groatsworth of Wit* of 1592 describing William Shakespeare as "an upstart Crow

... the only Shake-scene in a country" leads her to examine many burlesques of an anonymous person in plays and books of that time. She argues persuasively that Greene's and other playwrights' lampoons are aimed at William of Stratford. These, she finds, include the country clown Philip Sparrow in the play *Guy, Earl of Warwick* by "B.J." (likely Ben Jonson); Thomas Nashe's preface to Robert Greene's play *Menaphon* and the country poet Doron in the play itself; Master Mathew, the town gull and poet thief in Ben Jonson's play *Every Man in His Humour*; the ignorant social climber Sogliardo in Jonson's *Every Man Out of His Humour*; the boastful actor Master Posthaste the Poet in John Marston's play *Histriomastix*; Bullithrumbly, the clown in the anonymous play *Selimus*; Titus in Everard Guilpin's *Skialetheia*; Anaides in Ben Jonson's play *Cynthia's Revels*; and especially Jonson's only poem written in Shakespearean sonnet form, "On Poet Ape." Feldman also cites Greene's dialogue, *Farewell to Folly*, that directly attacks the author of the play *Fair Em*, attributed to William Shakespeare. Feldman argues that because a burlesque or lampoon can succeed only if enough characteristics of the person being satirized are brought out to identify him in the playgoer's or reader's mind, careful attention should be given to the descriptive aspects of the lampooned person. Combining these characteristics leads to a picture of William of Stratford as an unscrupulous modifier of older works, a shameless self-promoter and social climber, and a producer of the inferior Apocrypha and Bad Quartos. His rewritten works often included verbatim plagiarism. And he was happy to take full authorship credit when works were published bearing his name. One who was plagiarized often was Robert Greene, who retaliated with his diatribe in *Groatsworth*. The widely held contempt of William of Stratford, as

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(Conference, cont. from p. 1)

the award, Orloff called it “the culmination of twenty-five years of effort and a thrill for me.” He also saluted Prof. Wright, stating that “Your work has touched my work.”

Warren and Jiménez also Honored

The Conference also presented the Award for Distinguished Shakespearean Scholarship to author and editor Ramon Jiménez of Berkeley, California, and to James A. Warren, Regional Director for Southeast Asia for the Institute of International Education, who most recently has edited the *Index to Oxfordian Publications*, a compilation, for the first time, of every Oxfordian article to have appeared in print in SAQ publications over the past 90 years. Prof. Wright hailed Jiménez as one who has worked tirelessly behind the scenes, writing, publishing and editing. In accepting the award, Jiménez declared that “Acceptance is closer than ever before.”

Whittemore concluded by saying, “These Sonnets are a crucial part of the story of Oxford sacrificing himself for Southampton, his dying to the world and his undergoing a resurrection as ‘Shakespeare.’ This is, in fact, a poet’s rage – but the rage is no longer fatuous or over the top. Rather, it is honest and real as are the words expressing it. For the rival poet series, it’s time for a mental revolution.”

Prof. Wright called James Warren an “exciting new scholar” and “one of the most humble men I’ve known.” In accepting the award, Warren said that his index is intended to help people see what’s already been done and allow these pioneers to get credit for their work. In addition, the Conference honored two Concordia students who wrote theses under the guidance of Prof. Wright: Monica Logan, whose thesis compared the novels of the Brontë sisters, and Robert Perkinson, who wrote on “Discovering Shakespeare through the Succession Crisis.”

The Conference also welcomed a number of distinguished presenters.

The Rival Poet Series

Author, playwright and actor Hank Whittemore led off the Conference with a discussion of Sonnets 78 to 86, the so-called

“Rival Poet” series. Whittemore agrees with most scholars that the first 126 sonnets are addressed to Henry Wriothesley, 3rd Earl of Southampton. But he challenges the view that the “rival poet” is another individual who wrote poetry and who publicly used Southampton’s name, such as the Essex, Raleigh, Chapman or Marlowe.

Whittemore argues that the Oxfordian model “opens the way to an entirely new way of looking at the same series – a view of the rival as none of those individuals and who is not actually a *person* but, instead, a *persona*.” Whittemore sees Oxford as split into two entities: Edward de Vere, writing privately in the Sonnets; and “Shakespeare,” Oxford’s alter-ego, the name on the page and the mythic figure of a Super Poet shaking the spear of his pen. In this Sonnet sequence, Oxford recognizes this alter-ego as his rival, giving Shakespeare the credit for his work while he himself becomes invisible.

The Sonnets tell us that Oxford is dead to the world but that his spirit lives. He is deeply sorrowful, a man sacrificing his identity. In Sonnet 76, the author’s verse is “barren of new pride” since the entity that he created, “William Shakespeare,” has inherited that pride. Whittemore maintains that “Shakespeare” became the agent both of Oxford’s death (i.e., the obliteration of his identity) and of Southampton’s eternal life, pointing to lines in Sonnet 81 (“I, once gone, to all the world must die”) and 83 (“Speaking of worth, what worth in you doth grow. This silence for my sin you did impute, Which shall be most my glory being dumb; For I impair not beauty, being mute”).

Whittemore concluded by saying, “These Sonnets are a crucial part of the story of Oxford sacrificing himself for Southampton, his dying to the world and his undergoing a resurrection as ‘Shakespeare.’ This is, in fact, a poet’s rage – but the rage is no longer fatuous or over the top. Rather, it is honest and real as are the words expressing it. For the rival poet series, it’s time for a mental revolution.”

Oxford’s Fifty-Play Canon

Author and editor Ramon Jiménez then discussed twenty anonymous plays, commonly referred to as the “apocrypha,” that have often been attributed to Shakespeare but whose authorship is in doubt. Jiménez proposed Edward de Vere as the author of many of these plays and declared that his full output consists of at least fifty plays written during a forty-year period (Stratfordians attribute some forty plays to Shakespeare, written in only twenty-six years). Since the publication of thirty-six plays in the First Folio in 1623, four have been added to the Shakespeare canon—*Pericles*, *The Two Noble Kinsmen*, *Edward III*, and *Cardenio*, or *Double Falsehood*.

Three more plays are arguably part of the canon: *The Famous Victories of Henry V*, *Edmund Ironside*, and *Thomas of Woodstock*, or *1 Richard II*. Arguments have also been made to include *The Troublesome Reign of John* (1591), *The True Tragedy of Richard III* (1594), *The Taming of a Shrew* (1594), and *The True Chronicle of King Leir* (1594). Additional plays have been attributed to Shakespeare by Oxfordian and other scholars:

Arden of Faversham (pub. 1592), *The Spanish Tragedy* (pub. 1594), *Nobody and Somebody* (pub. 1606), *Sir Thomas More* (pub. 1844), and *Locrine* (pub. 1594). Orthodox critics reject the Shakespeare attribution for these works, but no juvenilia of William Shakespeare have ever been acknowledged.

Jiménez presented evidence that Oxford wrote *The Taming of the Shrew* soon after he visited Padua in 1575, but had written at least sixteen plays before that date. He believes that Oxford began writing plays as early as 1562/3, beginning with *The Famous Victories*, as a way of dealing with his isolation and grief after his father's death and his removal to London. One criterion for dating his plays is the presence of legal terms and concepts in them. Three plays are without such terms, while the remainder is replete with them. His explanation for the lower level of skill and sophistication in the anonymous plays is that, in his first attempts at playwriting, "Shakespeare" did not write like Shakespeare. He suggested that *A Shrew*, *Edward III*, *Edmund Ironside*, *Troublesome Reign* and *Leir* all date to a period between 1566 and 1570.

Responding to *Shakespeare Beyond Doubt*

William Boyle, librarian, editor and database developer, and University of Portland student James Gaynor led a panel discussion on possible responses to the forthcoming book *Shakespeare Beyond Doubt: Evidence, Argument, Controversy*. The book, published by Cambridge University Press and edited by Paul Edmondson and Stanley Wells, officers of the Shakespeare Birthplace Trust (SBT), is a collection of essays contributed by prominent Stratfordians in response to the Shakespeare Authorship Coalition's Declaration of Reasonable Doubt (www.doubtaboutwill.org). It also forms the basis of a webinar called *Proving Shakespeare* to be held at the Stratford-upon-Avon Literary Festival.

Boyle began by pointing out that a 40-page document available on the SBT website under the title *Shakespeare Bites Back*, provides a preview of *Shakespeare Beyond Doubt* and makes it clear that the book will be concerned with "categorizing the issues rather than discussing the evidence." It contains a pro-Shakespeare manifesto that ironically has seventeen bullet points. They include the erroneous citing of "a mass of evidence" coming from Shakespeare's contemporaries supporting the Stratfordian attribution, evidence which assumes that all references to Shakespeare are always to the Stratford man. Boyle called this "a huge leap of faith" and "a misrepresentation."

Shakespeare Bites Back claims that "authorship people are trying to steal the work from Shakespeare," and that "conspiracy theories" set out to "undermine the truth." It also makes the false claim that anti-Stratfordians are really anti-Shakespearean. Boyle suggested that to better arm ourselves, we should read *Shakespeare Bites Back* and study the SBT Rebuttal on the Shakespeare Authorship Coalition website. We also should not be afraid to take on the issue of "conspiracy," pointing out that it has been a fact of life throughout history.

James Gaynor concluded the panel discussion by stating that since there is a lack of biographical data and it is not possible to find a great deal of documentation, we need a better understand-

ing of the time so that we can build a theoretical model based on our investigation.

Southampton's Prison Poem and its Implications

In an encore performance, Hank Whittemore discussed "The Implications of the Discovery of the Prison Poem of the 3rd Earl of Southampton." He reminded us that a poem, written in February or March 1601 by Southampton during his imprisonment in the Tower of London, has been found in the British Library. Intended as a plea to Queen Elizabeth to spare his life, it consists

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of 74 lines (37 rhymed couplets) in the same iambic pentameter as the Sonnets (and the rhymed couplets of Sonnet 126). It is, as far as we know, the only poem that Southampton wrote and was presumably delivered to the Queen.

Whittemore stated that the poem, while "uneven," is "lyrical and persuasive" and speculated that the younger earl may have received help from Oxford, who, according to Whittemore, wrote forty sonnets (27-66) covering the same approximate period of time between Southampton's imprisonment and his reprieve.

(Continued on page 10)

(Conference, cont. from p. 9)

Whittemore sees no other explanation for Cecil sparing the life of a convicted traitor other than the conclusion of a deal in which Cecil received something in return. Whittemore then turned to key Sonnets that refer to Southampton's incarceration in the Tower.

These are Sonnet 30, which begins, "When to the Sessions of sweet silent thought," written just at the time Oxford is summoned to the "sessions" or treason trial; Sonnet 35, which contains the line, "Thy adverse party is thy Advocate," indicating that Oxford

Delahoyde noted that *The Two Noble Kinsmen* resembles the early work of Oxford as do the excerpts credited to Edwardes. Though John Fletcher may have revised and expanded it, Oxford is responsible for the original conception. A prologue informs the audience that the play is based on a story from Chaucer. According to Delahoyde, the language and words used in the play are similar to the style of William Shakespeare and the play contains flower symbolism and topical allusions to Queen Elizabeth. He joined the consensus that *The Two Noble Kinsmen* is "a bad play" and suggested that Oxford first took it up when he was very young, but added some touches later.

may have helped Southampton write the poem (by getting sonnets to him in the prison) while also having had to sit as a juror at his treason trial. Whittemore also cited key words that appear in both the Sonnets and Southampton's poem: *crime, grief, prison, plea, death, moan, offences, faults, sorrows* and *loss*.

Richard the Second, Henry the Fourth, and Robert the Last

Attempting to answer the question: "If there was a play on the eve of the Essex Rebellion, what was it?" Ian Haste, a retired educator from British Columbia, used contemporaneous documents, rather than work backwards in time from today. Court

documents and personal letters showed that the Earl of Essex was heavily involved with the play *Henry IV* by John Hayward before going to Ireland in 1599. Documents further showed that both Hayward and Essex (along with the printer) were imprisoned because of this play. Other transcripts stated that the title of the play performed before the Essex Rebellion was *Harry the Forth* and that it concerned the deposing and killing of Richard II.

Haste stated that it was "old and out of use" and had not been played since Essex departed for Ireland. He added that Essex' steward, Merrick, paid the monetary equivalent of populating the entire groundling area of the Globe theater to ensure that it would be performed. Not a single contemporary document mentions Shakespeare or a play entitled *Richard II*, and no playwright or play was mentioned at the trial other than John Hayward and *Henry IV*. These facts counter the reasoning that the play had to have been *Richard II*, which is largely based on Queen Elizabeth's statement to antiquarian William Lambarde soon afterward: "I am Richard II, know ye not that?"

Haste pointed out that, when she made that statement, Elizabeth and Lambarde were discussing his work of salvaging moldering documents from the Tower, and their minds were on historical records rather than on a contemporary play by a living author. Another reason often cited in favor of *Richard II* is that the Lord Chamberlain's Men, who performed the play, would perform only works by Shakespeare, but that argument overlooks the large financial inducement that was offered to perform a "different" play. In addition, the crucial scenes of the deposition and killing of the king in Shakespeare's *Richard II* had been removed. Haste concluded by stating that Queen Elizabeth opposed Essex' heavy involvement in Hayward's play because it showed that he was concerned with the deposing and murder of a monarch at a time when the succession was unsettled.

***The Two Noble Kinsmen* Unwapper'd**

Associate Professor of English at Washington State University Michael Delahoyde, PhD, discussed "Edward de Vere: *The Two Noble Kinsmen* Unwapper'd." The play was considered part of Shakespeare's apocrypha and was not included in the First Folio, but was published in 1634. It has its roots in the tragic-comic play about sworn "brothers," *Damon and Pythias*, a work based on a Greek story of male friendship. It was attributed to Richard Edwardes and was performed before the Queen in 1564, as was *Palamon and Arcite* in 1566, another play credited to Edwardes which has its source in Chaucer's *The Knight's Tale*, a work derived from Boccaccio and the precise origin of *The Two Noble Kinsmen*.

Delahoyde noted that *The Two Noble Kinsmen* resembles the early work of Oxford as do the excerpts credited to Edwardes. Though John Fletcher may have revised and expanded it, Oxford is responsible for the original conception. A prologue informs the audience that the play is based on a story from Chaucer. According to Delahoyde, the language and words used in the play are similar to the style of William Shakespeare and the play contains flower symbolism and topical allusions to Queen Elizabeth. He joined the consensus that *The Two Noble Kinsmen* is "a bad play" and

suggested that Oxford first took it up when he was very young, but added some touches later, including a perspective that suggests old age and is inconsistent with the subject matter. Even so, the play would not have been long enough for the “two hours” traffic of the public stage, requiring Fletcher to add his imitative but embarrassing scenes.

Keynote Address: The Factual Desert of Stanley Wells

The keynote address was given by William J. Ray, an independent scholar from Willits, California. Ray focused on a talk by Stanley Wells, Honorary Chairman of the Shakespeare Birthplace Trust, but branched out into an extended analysis of the documents promoted as proof of the Stratfordian attribution. Wells began his “proof” by referring to the names on the title pages as “primary evidence.” According to Ray, however, the use of pseudonyms throughout history demonstrates that the name on a title page does not afford certainty of an author’s true identity.

Ray then took on Wells’ second category of evidence. Wells had named twelve contemporary authors whom, he claimed, testified that Shakspeare of Stratford was a writer of plays and poems. Countering that, Ray offered verbal and numerical hints that the writers cited by Wells used veiled literary allusions to Oxford rather than personal references to someone named Shakespeare. He noted, for example, that the last rhymes in Richard Barnfield’s *Remembrance of some English Poets*, “ever you,” “live ever” and “dies never,” are obvious pointers to de Vere.

Ray examined the testimonials of Ben Jonson and Leonard Digges in the First Folio. One of the pieces of “hard” evidence claimed by Wells (and all orthodoxy) is the line in Digges poem that makes reference to “thy Stratford moniment.” According to Ray, the word “moniment” meant a significant sign or portent, not a piece of stone. He also stated that Digges’ poem contains many possible number-based allusions to Edward de Vere, whose last name is a homonym of “vier” in German. These numbers are used for their foreign-language sounds.

The crux of Ray’s argument is that the First Folio introductory matter, so vital to Stratfordians, both pictorially and textually, contradicts the surface impression. The most striking identifying devices are the *two* (French “deux”) spears on the right collar of the Droeshout etching, and the *four* German “vier”) long spears on the left collar. Further, there are forty-two characters in line nine, nine being the number of Muses. If “deux” is two and “vier” is four, then Digges installed “de Vere” into the tribute on purpose. Forty-two repeats in the Jonson eulogy, the dedication to the Herberts, and the Droeshout etching. In short, they deceived in the specific to protect the truth for posterity.

According to Ray, the left (or secret) side also has a block “O” as backing for a stylized “E,” making “EO.” Above this are forty-two characters in the puzzling line, “Published according to the True Originall Copies.” This repeats, in type, the pictorial “vier” and “deux” allusions. The twenty-fourth character (reversing the sequence) is the beginning of the word “True,” which is “vere” in Italian. In conclusion, Ray declared that Wells’ intent is to discredit critical analysis into the Stratford narrative as hostile,

unreasonable, and silly. “The current educational establishment,” he continued, “has airbrushed the tradition” so that it is devoid of controversy and has abandoned the responsibility of intellectuals to inquire, rather than embrace an ideology.

Ray ended with these words: “I take humble pride in efforts to rectify the — even yet — cultural tragedy surrounding the literary name Shakespeare, its author, and his time and nation, and to honor the airing of long buried knowledge, in words spoken by those today, and by those of the past, seemingly departed and silent, but still bearing witness, like guardians, to the truth for, as Plato said, ‘The truth is the beginning of every good thing, both to gods and men.’”

[For the full text of the talk, see wjray.net Shakespeare Papers, “The Factual Desert of Stanley Wells”]

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Was the Earl of Oxford the Best for Comedy?

Directly challenging Oxfordians, Alan Nelson, PhD, Emeritus Professor of English at the University of California at Berkeley, spoke on the subject, “Was the Earl of Oxford the Best for Comedy?” To Nelson, “the short answer is no.” He looked at the statements made by Puttenham in *The Art of English Poesie* and by Meres in *Palladis Tamia*. Meres, he pointed out, listed seventeen names; Nelson asked the audience which of the following statements was the most scholarly interpretation: that Oxford was (a) best for comedy, (b) one of seventeen who were best for comedy, (c) best of the seventeen, or (d) all of the above? Nelson stated that the most “scholarly and complete answer” should be (b), that Oxford was only one of seventeen writers.

He also noted that Oxford is mentioned only once, and is

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listed first only because of social rank. He also pointed out that “Shakespeare” is mentioned nine times and that Meres does not list Oxford for lyric verse, but prefers Drayton. Nelson then challenged the statement of the Shakespeare Authorship Coalition in its rebuttal to the *60 Minutes* SBT broadcast that Shakespeare was identified as a playwright for the first time in 1598. He also discussed the claim that Oxford was buried in the Poets’ Corner at Westminster Abbey, asserting that while his remains may have been transferred to Westminster, it would not have been to the Poets’ Corner.

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Nelson then challenged the statement made in the Shakespeare Authorship Coalition rebuttal that the “best of our scholars are far superior to theirs (Stratfordian).” He cited claims such as “Oxford studied at Queens College at Oxford” as “exaggerated” and lacking evidence. Regarding the statement that Oxford was admitted to Grey’s Inn, he said that while that may be true, there is no evidence that he studied there. He also asserted that the following statements are all false: Professor Nelson is “neither a historian nor an English Literature expert...”

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I am I, no matter howe’er I was begot

Professor of English and Director of the Shakespeare Authorship Research Centre at Concordia University, Daniel Wright, PhD, spoke on the subject of “I am I, no matter howe’er I was begot: King John’s Bastard Prince.” He began by comparing the difference between a poet and historian that was recognized in Shakespeare’s day. A historian has the limited job of recording a representation of what took place. A poet, however, reshapes that history, commenting on what should have been in the light of the present day. With that distinction in mind, we should read the plays of William Shakespeare as being an informed comment on the political scene, about “the rulers who sowed the wind and reaped the whirlwind.”

According to Wright, Shakespeare is preoccupied with the misuse of power, and the main focus of the plays is on legitimacy and the politics of succession. Shakespeare’s play *King John*, based on *The Troublesome Reign of King John*, is not a faithful rendering of a particular monarch, but a commentary on the monarchy itself, an indictment of the Crown. The central issue of the play, which was not printed until the First Folio and not performed publicly until 1737, is the threat to King John’s claim to the throne and how he staves off civil insurrection and foreign invasion to maintain his power. In *King John*, Shakespeare creates composite characters, greatly diminishes Arthur’s role, and declines to mention the revolt against John by the nobility.

King John himself is a bastard and the play focuses on issues underlying bastardy and the rights attendant to bastards. Instead of portraying the contested succession of a real-life bastard, however, Shakespeare invents a royal bastard who becomes the hero of the play and the only character with a true love of country. He affirms his royal blood and takes pride in his status as a prince in exile. In reality, the crown’s refusal to make him king triggered the collapse of the state and led to civil war in 1242. Wright raised the question why there is so much talk of bastardy in Shakespeare and asserted that it must be interpreted in the context of the succession to the throne of Queen Elizabeth. According to Wright, no one can miss the reference to Edward de Vere.

Vere in Venice

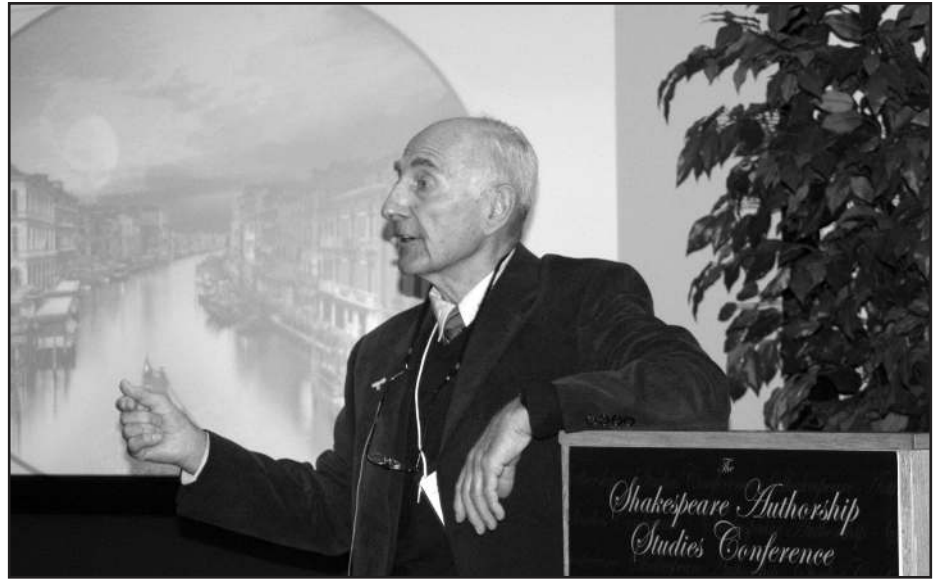
In his second talk entitled, “Vere in Venice: A Family’s Capital Idea to Resurrect the True Bard,” Ian Haste addressed the issue of the extraordinary use of the word “ring” in Shakespeare’s *The Merchant of Venice*; “Vera” is the direct English translation of the Italian “Wedding Ring,” and when pluralized, “Wedding Rings” becomes “Vere.” This nomenclature was unique to Venice and was in use at the time of Oxford’s visit in 1575. Unlike the single wedding in his source play *Il Pecorone*, Shakespeare created two marriages in *Merchant of Venice*, thus the pluralized word “Rings” (Vere) was implied.

In Act 5, the word “ring” is used nine times in rapid succession where it is the last word of each line and where fewer instances would have sufficed. “Ring” is capitalized 20 out of 24 times in Act 5 of the First Folio, and 26 times in Acts 4 & 5 of the First Quarto. No other word in any of Shakespeare’s plays

has received such extraordinary treatment. Haste cited Richard Paul Roe, who said "Word meanings are significantly altered if

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a capital letter (as opposed to a lower case letter) is used in this playwright's plays." Haste showed that it was the family and friends of Edward de Vere who, in the First



Ian Haste explained that ringing in your ears when you finished *Merchant*.
Photo courtesy William Boyle.

Folio, restored the capitalization inserted by the author twenty-five years before and which had been omitted in the copies of 1600 and 1619.

Such deliberately reintroduced capitalization is a signal that later generations should take notice and discover that "Rings," when translated from the Italian, is the exact name of the Earl of Oxford - Vere. Haste questioned whether capitalization of the word "Ring" was done deliberately or by chance and asked, "What was the intent other than to highlight the name of Vere?" Intriguingly, the last word of the play, where a signature might normally appear, is a capitalized "Ring."

Significance of the Dedications to Southampton

In his presentation, James A. Warren, Regional Director for Southeast Asia for the Institute of International Education, proposed that Oxford was the dealmaker who pushed for an agreement with Robert Cecil whereby the authorship of his works would be permanently hidden in return for the release of Henry Wriothesley from The Tower, where he awaited execution for his role in the Essex Rebellion. A critical factor making the deal possible, Warren argued, was the dedications to Southampton in

1593 and 1594 in the poems *Venus and Adonis* and *The Rape of Lucrece*.

Cecil wanted the links between the plays and the court hidden because he feared they might lead the public to realize that members of his family had been portrayed in unflattering ways. His fear gave Oxford the opportunity to offer a deal that would save Southampton's life. Without those earlier dedications, there would have been no direct linkage between Southampton and the court on the one hand, and the plays on the other. Warren then asked what exactly were the terms of the deal between Oxford and Cecil. Did they include action by Oxford to set up William Shakspeare as a front for the authorship at the time of the deal in 1601? And, more broadly, did Oxford ever take steps to use Shakspeare as a front?

There is considerable disagreement among Oxfordians on this question, with Mark Anderson (*Shakespeare by Another Name*) concluding that Shakspeare began serving as a front in 1593, and others such as Katherine Chiljan (*Shakespeare Suppressed*) believing that no such effort was made until publication of the First Folio in 1623. Warren concluded that Oxford never used Shakspeare as a front and did not agree to do so as part of his deal with Cecil. There was, however, a connection

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between Shakspeare and the plays published under the name William Shakespeare beginning in 1598.

That connection was recognized by Ben Jonson and other writers who lampooned Shakspeare as a buffoon who tries to pass himself off as a gentleman. According to Warren, because of the similarity between his name and that of Shakespeare, Shakspeare was able to sell versions of the plays to printers as his own work, thus taking advantage of the demand for printed copies of them. That activity ceased by early 1601, at the time of Oxford's deal with Cecil, although Warren believes that it might have stopped even earlier when Oxford expressed his anger toward Shakspeare in several plays, including *As You Like It*.

In an extraneous scene (V.i) in that play, Touchstone, a character resembling aspects of Oxford, orders William, a

Orloff was disappointed that the film lost money and somewhat surprised that it became more controversial than he anticipated (he said that he was called, among other things, a Nazi and a Holocaust denier). He concluded by stating that the movie was a fictional story about who is going to be the next king, not a documentary and that choices had to be made for dramatic reasons.



**Viewing the Oxford indenture at Concordia University.
Photo courtesy William Boyle**

character resembling Shakspeare, to leave town or face being killed "150 ways" by Touchstone. The fact that Shaksper departed London around the time that the play was revised and probably performed in public (1599-1600), and did not return until after Oxford's death, is one key piece of evidence leading Warren to conclude that there was no early deal for Shaksper to serve as a front.

Oxford's Indenture of 1585

One of the highlights of the Conference was a visit to the University Library to view the signature of the Earl of Oxford on a document from May, 1585. It is an indenture, a legal document for the sale of property, giving Oxford the right to appoint a vicar.

Discovered among his papers by Russell des Cognets of Lexington, Kentucky, the document recently came to the notice of Dr. Daniel Wright. Wright brought it to the Portland Art Museum where it was cleaned for display. It now resides in a controlled casing. Oxford's signature is visible on the bottom left-hand side of the document together with a seal.

Scripting *Anonymous*

John Orloff, screenwriter of the film *Anonymous*, and Emmy and Independent Spirit Award nominee for *Band of Broth-*

ers and *A Mighty Heart*, spoke about the process of making the film. He took center stage with energy and enthusiasm and discussed how he came to be aware of the Shakespeare Authorship issue. His initial exposure was from the 1989 PBS *Frontline* program, which led him first to read the Harpers Magazine article on the issue and then Charlton Ogburn's book *The Mysterious William Shakespeare*. After further research, he got the idea for a film which he called *Soul of the Age*.

Orloff's idea turned into a two- to three year struggle to write a first draft, which was a very different script from *Anonymous*. In his concept, there was no discussion of succession to the throne of the Queen and no Prince Tudor theory. Nothing happened until he received a phone call in 2003 saying that German director Roland Emmerich wanted to talk to him. Eventually Emmerich bought the script but revised it, inserting the Prince Tudor theory as being "really dramatic," and saying the movie would be about how art and politics can exist together.

Orloff went through twenty drafts of the script for Emmerich, which eventually got into the issue of succession and to the film we know as *Anonymous*. Sony Pictures agreed to make it, but wanted big name stars such as Brad Pitt; unfortunately, two months before the shooting was to start, Sony pulled the plug. Orloff revealed that it was four years later, after Sony made one

billion dollars from Emmerich's film *2012* that they agreed to make *Anonymous*. It was soon realized that the technology had changed drastically in four years and that Emmerich's knowledge of special effects made it possible.

Anonymous was shot in Berlin for tax reasons and almost entirely on video with a budget of \$30 million. There were 800 extras, none of whom spoke English. Nothing was actually built except for the floor of Whitehall and the gate. Orloff showed pictures from the shoot and commented that, contrary to the experience of most screenwriters, he was invited by the director to observe and participate during the shooting.

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***Twelfth Night* Epiphanies**

Professor Michael Delahoyde returned to the podium to address the subject "*Twelfth Night* Epiphanies." He began by stating that the title of the play, *Twelfth Night, or What You Will*, has nothing to do with the setting of the play despite traditional belief that Shakespeare was commissioned to write a play to be performed on January 6th, twelve days after Christmas. As the end of the holiday season and a time of revelry, the play, according to Delahoyde, does seem to designate an end of comedy or a farewell to wit of this kind in the artistic development of the playwright.

Dating of the play is problematic; however, a sketch of The Swan Theater in 1596 by DeWitt may depict a scene from *Twelfth Night*, obviously earlier than orthodoxy assumes the play was written. The play is set in the fictional Illyria, an ancient region on the eastern coast of the Adriatic Sea; its main source is Piccolo-

mini's 16th-century *commedia erudite* from Siena, *Gl'Ingannati* (*The Deceived*). According to Delahoyde, the character of Malvolio is a satire of the pretentiousness of Sir Christopher Hatton. Hatton, ten

The character of Andrew Aguecheek resembles Philip Sidney. In *Twelfth Night*, Aguecheek provokes a duel, then tries to worm his way out of it. This mirrors the 1579 incident when Sidney and de Vere got into an argument over a tennis match, preparing to fight a duel but the Queen forbade it. The play pokes fun at Aguecheek, who pretends to be sophisticated but makes one verbal pratfall after another. He says, "I am a great eater of beef and I believe it does harm to my wit."

years older than de Vere, gained Elizabeth's favor from his dancing and was sneeringly called at court "the dancing Chancellor."

About his dancing, Sir Andrew Aguecheek brags, "Faith, I can cut a caper." Sir Toby offers a culinary pun: "And I can cut the mutton to 't," "Mutton" being Elizabeth's main nickname for Hatton,

along with "sheep" and "lyddes." Malvolio thinks that Olivia wishes him to smile, wear yellow stockings and cross garters, a fashion detested by Olivia and also by Queen Elizabeth, whose father, Henry VIII, appeared in bright yellow when Catherine of Aragon died. Delahoyde made clear that the inclusion of this scene was not just a fashion faux pas.

He also said that the character of Andrew Aguecheek resembles Philip Sidney. In *Twelfth Night*, Aguecheek provokes a duel, then tries to worm his way out of it. This mirrors the 1579 incident when Sidney and de Vere got into an argument over a tennis match, preparing to fight a duel but the Queen forbade it. The play pokes fun at Aguecheek, who pretends to be sophisticated but makes one verbal pratfall after another. He says, "I am a great eater of beef and I believe it does harm to my wit."

Delahoyde observed that the character of Feste seems to have been a last minute addition. Feste is mentioned only once, but ends up singing all the songs. He is the corrupter of words, as in the string of invective invented by Shakespeare known as "railing," which is perfected in *King Lear* and which Oxford was accused of in his lifetime. However, as Olivia (who represents Queen Elizabeth) states, "There is no slander in an allowed fool, though he do nothing but rail."

To Delahoyde, the most intriguing theme in *Twelfth Night* is that of "the explored identity crisis." Orsino, whom Olivia wishes would be a blank instead of a person filled with thoughts of her, arbitrarily adopts a persona. He is Oxford, while Viola, a go-between between Orsino and Olivia, could represent Southampton, the result of the relationship of Elizabeth and Oxford, or possibly the works themselves. *Twelfth Night* itself, he noted, is a celebration not of the birth of the new "king," but of the political recognition of him.

Queen Elizabeth's Favorite Dramatist

Author of the acclaimed book *Shakespeare Suppressed*, Katherine Chiljan spoke on "Shakespeare: Favorite Dramatist of Queen Elizabeth and her Courtiers." Chiljan stated that of the few records of the

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(Conference, cont. from p. 15)

Queen's Revels that mention titles of her entertainments, none are of Shakespeare's plays as we know them. Since it is known that King James saw at least ten Shakespeare plays, surely the queen must have seen more than three, as noted on quarto title pages. Chiljan presented evidence suggesting that she saw at least nineteen Shakespeare plays, under different titles and far earlier than believed.

A 1562 masque presented to the queen featured Julius Caesar and 149 "gorgeously dressed" men of arms; it is possibly an early form of Shakespeare's *Julius Caesar*. Interestingly, the play's famous phrase, "It's Greek to me," turned up four years later in a play by Gascoigne, and (c. 1590) in a play by Robert Greene. Other similar phrases occur in *The Faerie Queene* (1590).

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Chiljan also presented evidence that the 1566 play *Palamon and Arcite* was almost certainly an early version of *The Two Noble Kinsmen*, conventionally dated to c. 1613, and that *A Tragedy of King's Scots* in 1568 was an early version of Shakespeare's *Macbeth*. The latter play was evidently inspired by the 1567 murder of Lord Darnley, "king consort" to Mary Queen of Scots. Documents unpublished at the time show parallels between Darnley's murder and that of King Duncan in *Macbeth*. For example, Darnley's accused murderer, Earl of Bothwell, was described as a "bloody tyrant," and so was Macbeth in Shakespeare's play. Similar phrases in *Macbeth* can be found in John Lyly's 1584 play, *Sappho and Phao*, and actor William Kempe reported seeing an unsettling play

with a similar title to *Macbeth* in 1600. Orthodox dating is c. 1605.

Using similar evidence and allusions, Chiljan noted that a dozen Shakespeare works were likely presented to the queen between 1572 and 1580, including *Troilus and Cressida*, *Much Ado About Nothing*, *The Comedy of Errors*, *Antony and Cleopatra*, *Two Gentlemen of Verona* and *Cymbeline*, all decades earlier than conventional composition dates.

Coriolanus: The Film and the Forum

The Conference featured a showing of Ralph Fiennes' film *Coriolanus*, based on the Shakespeare play though set on a modern day battlefield. It was followed by a panel discussion that explored some possible connections between the play and the life of Edward de Vere. The panel included Professor Roger Stritmatter, PhD, Assistant Professor of English at Coppin State University in Baltimore, Maryland, Professor Michael Delahoyde, and librarian William Boyle. Stritmatter called *Coriolanus* "a personification of a general in a culture built upon war."

The panel agreed that the play can be looked at either as a satire of the Earl of Essex, as author Mark Anderson sees it, or perhaps, as in William Farina's view, a self-portrait of a flawed aristocrat, Oxford's vision of himself as an old man, reflecting his own experience: missing father, surrogate father, wild young son, arrogance, flawed relationship with his mother, and exile from society.

Boyle said that the title character is "childlike" and "one-dimensional," and was raised to be a "killing machine." He cannot talk to the public because he must honor the truth of who he is. Delahoyde commented that the Volscians and their leader Aufidius may represent Oxford's lewd friends that Lord Burleigh disapproved of. Stritmatter noted that though Harold Bloom calls Coriolanus a "Herculean hero," his character is so over-the-top that it is hard to know whether the play is designed as comedy or tragedy. It may be "Oxford's nightmare of what he could become."

What Happens (or doesn't Happen) in *Macbeth*

A familiar voice at Oxfordian conferences, Richard Whalen, author of *Shakespeare, Who Was He? The Oxford Challenge to the Bard of Avon*, spoke on the topic of "What Happens (or doesn't Happen) in *Macbeth*." According to Whalen, *Macbeth* is a case study in how a Shakespeare play can be misunderstood. Stratfordians call it a tragedy about a noble hero with a flaw that leads to his downfall and death, a platitude that "is almost certainly wrong." Whalen maintains that Macbeth is not a noble hero and his flaw is not ambition to be king.

As Whalen sees it, Macbeth is skeptical of the witches' prophecy. His asking, "Why do I yield to that suggestion?" shows that he is "reluctant and fearful." In Act I he says passively that he would accept his role "if chance will have me king without my stir," but is not willing to take action. Later in Act I, Macbeth agonizes over what should be done, giving all the reasons why he should not kill Duncan. When he says, "We will proceed no farther," Lady

Macbeth calls him a coward. Her bullying overwhelms his fears, however, and he kills Duncan.

He does not exult, however, after the murder, saying instead, "I am afraid to think of what I have done." Success in battle did not insure that Macbeth could handle court intrigue and he succumbs to the power of Lady Macbeth. According to Whalen, if we understand that Macbeth has been corrupted by court politics, we understand the intention of the drama. Some Stratfordians say that Macbeth struggles with his conscience, but Whalen asserted that a guilty conscience is the result of being weak or a lack of ambition. Citing other plays such as *Othello* and *Hamlet*, Whalen concluded by declaring "Oxford knew how court intrigue worked. Shaksper of Stratford could not have."

(Macbeth, cont. from p. 6)

he has assigned) arrive for their work. It is the delicacy of the cat with a captive mouse, caressing and curbing the life in his power. She is the social superior. But that does not matter when circumstances are reduced to the beastly terms of life and death.

It is a compelling thesis and supports the historical case for Oxford as Shakespeare, dating the play to the 1560s, rather than to 1600 or so, the date usually offered to fit with the force-fed Stratfordian chronology. Whalen provides considerable documentation and commentary regarding the English aristocracy at the earlier time, a period when several high figures in Europe and England were assassinated.

Edward de Vere, 17th Earl of Oxford, can be traced to the physical matrix of these elite concerns and reactions. Whalen shows that the playlet "A Tragedie of the Kinge of Scottes" was alluded to at just that time and recorded at the two places frequented by the ruling groups of England and Scotland. The later version referenced precisely the sources available — at Burghley's — needed by a young writer to form the early and uniquely Oxfordian *Macbeth*. To that late 1560s audience the playlet was very likely a commentary on legitimate succession versus anarchic turmoil, and the survival of the social and religious order, as well as wrathful retribution upon violators. The St. Bartholomew's Day Massacre had just happened in France. Oxford's letter home indicated trauma and alarm. He always wrote as a medieval nobleman, with all the grace and visionary limitations that entailed.

Commenting on the witches, Whalen demonstrates that they are ridiculously horrible as well as the reverse, as opposed to the Greek chorus that tragedy usually features. They are depicted on the level of toads and slatterns, certainly an ad hoc version of the Fates. They revel in opposites, which unhinges our sense of the play's gravity and reality. Here the educated mind reveals his learning without garish show. The disturbing chant, "Fair is foul, and foul is fair," employs the Greek rhetorical term antimetabole, turning meanings about. Later in the play, fair and foul are tied to the weather, giving an allusion that the hags are inhabiting the atmosphere.

It is a dark play. Is "All hail Macbeth!" from the witches a benediction or a curse? Like the Greek gods, knowing everything,

the prophesying Weird Sisters play with men's thoughts and lives, who act by fits and starts and know nothing. On the other hand, the witches don't even have to mean what they say. Man's fate is not only tragic. He is a fool, too. This culminates in the famous "Tomorrow" speech, originally a passage by the Roman satirist Perseus Flaccus Aulus, in which life has meaning only when we recognize its transience.

There is an element in the witch portrayals of pagan blasphemy, because Macbeth in his turmoil relies on the witches as soothsayers and prognosticators whom the Bible commands the believer to avoid. Eventually he is turned to grisly sport himself, thanking an apparition for her help when shown his own head on a pike. Whalen ties these gallows-humor jests to "Reginald Scot's 1584 debunking of witchcraft."

He also gives a convincing picture of why Oxford would both detail and ridicule witchcraft. Oxford had himself been accused of the dark arts. There were trials and executions in his home county, Essex. There probably were residual practitioners of the earth or Druid belief-system that still frightened the population and their leaders into hysterical response. Deprecatory humor in the court play was one way to allay the complexities of fear.

Richard Whalen, who has written more book reviews than the rest of the Oxfordian movement combined, is completely familiar and at ease with his subject's literature. In the second edition, he actively enlists the words of seemingly opposed Stratfordian scholars: Rye, Bloom, Chambers, Kernan, J. Dover Wilson, Carroll, and many more. By patiently surveying the arguments and weighing them, he manages to convince without shock or insult.

A single objection I would make to his suggested reading list is the good report on James Shapiro's *Contested Will*. Shapiro did anything but "give the Oxfordians their due." He committed a hatchet job on Roger Stritmatter, who produced more evidence in one dissertation than the Shakespeare establishment has found in 400 years. But the same hackwork by Shapiro happened to Freud, Clemens (whom he insisted on calling Twain), Helen Keller, and Henry James, while not even bothering to mention John Rollett, whose Wilmot-Cowell research Shapiro copped for the book's tony prologue.

I would like to see a debate between Whalen and Sabrina Feldman, a relatively recent scholar in the field, on the subject of the composition date of *Macbeth*. (Cf. *The Oxfordian* XIII, pp. 153-9) The clichés don't work under scrutiny, and it would advance the state of common knowledge to bring that out.

The annotated *Macbeth*, Second Edition, should be read, not just by appreciative Oxfordians, but by every director, actor, and reader who aspires to understanding Shakespeare. It contains a lifetime of knowledge. It is available from Llumina Press, as well as other outlets: <http://www.llumina.com/store/macbeth.htm>.

(News, cont. from p. 4)

Oxfordian issues. The lecturer had seemed, as Bill kindly put it, “affable and gracious.” Perhaps his one slip was his trivializing remark during the Q&A session that Southampton was “lucky” to be released after his treason conviction.

He also occasioned an impulse for us to nudge one another when he mentioned writing about Whitman in his new book for Library of Americas, *Shakespeare in America*. Shapiro informed the audience that his next book is titled *The Year of Lear*. After the talk, we viewed the exhibition, which featured the recently discovered portrait (or a copy) of the aged Elizabeth, somewhat unflattering in its realism, a portrait of a mature Southampton, and a horde of the Folger’s period Irish treasures which, to us, made the trip worthwhile: books, papers, maps of land grants and holdings, as well as some of their valuable Spenserian papers and books. The highlight of the evening was the splendid Oxfordian company and conversation, as well as Bill’s generous use of his Folger connections to allow us to pay homage to the Ashbourne portrait.

— Shelly Maycock (with Bill Camarinos)

New Study Attempts to Reconcile Shakspeare the Businessman with What’s-His-Name

In late March many newspapers ran the story of a recent study conducted at Aberystwyth University in Wales, in which the researchers asserted that “Shakespeare the grain-hoarder has been redacted from history so that Shakespeare the creative genius could be born.” The purpose of the study was to call attention to some of the known facts about William Shakspeare of Stratford – that “Over a 15-year period he purchased and stored grain, malt and barley for resale at inflated prices to his neighbors and local tradesmen” and “pursued those who could not (or would not) pay him in full for these staples and used the profits to further his own money-lending activities.”

The authors of the study argue that these facts about Shakspeare should be better known, so that the Bard can be properly understood within the context of his everyday surroundings; they allege that Shakspeare “would not have thought of himself first and foremost as a writer. Possibly as an actor – but first and foremost as a good father, a good husband and a good citizen to the people of Stratford.” They also offer the explanation that hoarding grain was simply Shakspeare’s way to make sure that his family and his neighbors wouldn’t starve if a harvest failed. “Remembering Shakespeare as a man of hunger makes him much more human, much more understandable, much more complex,” said Jayne Archer of the Aberystwyth faculty.

Leading Stratfordian apologist Jonathan Bate also put his two pence in, praising the study and noting the echoes of grain hoarding depicted in *Coriolanus*.

In fact, of course, all of these facts about Shakspeare’s business dealings have been known for centuries and are at least mentioned in most orthodox biographies, even if the casual reader of Shakespeare may not be familiar with them.

Perhaps the most interesting point about the Aberystwyth study is that the authors of it admit that the original version of



The banality of scholarship: Howard Jacobson’s *Independent* article points out the emptiness of recent “discoveries” about Shakspeare’s history of grain hoarding - replete with an image of Shakespeare the aristocrat.

the Stratford monument depicts Shakspeare holding a sack of grain, and the monument was later altered to show the bard holding a quill pen.

Remains of Richard III Identified 527 Years Later

In February many media outlets reported that a skeleton found in an archeological dig in Leicester, England, has been identified as that of King Richard III. Samples of mitochondrial DNA taken from the skeleton were matched to those of a man in Canada who is a direct descendant of Richard’s sister, Anne of York, and a second unidentified distant relative. The skeleton had been discovered in August 2012.

Richard III was killed at the Battle of Bosworth Field in 1485, and was buried in the Greyfriars friary in Leicester. Over the intervening centuries, as the site was demolished and rebuilt, the exact location of the grave was lost. By the 21st century the site had become a parking garage.

The remains were found in a grave that was too small for the body, suggesting that it may have been dug hastily in 1485. The bones of the feet had been lost over time, but experts reported that the rest of the bones were in good condition. They noted that the bones showed evidence of at least ten wounds, including two to the head, either of which could have been fatal. They also noted that the spine showed some signs of scoliosis, but was not severely curved or hunched.

Plans were being made for the remains to be reburied at nearby Leicester Cathedral, with a memorial service to be held

sometime early in 2014.

Members of the Richard III Society announced they were pleased with the discovery, and urged that his history should be re-examined to refute many of the false claims made about him. Screenwriter Philippa Langley, longtime supporter of the project to find the king's remains, said that we need to find "the real Richard, before the Tudor writers got to him."

Presumably Langley was referring to Shakespeare as one of those "Tudor writers" who "got to him," depicting him as a murderous hunchback. But could it be that Shakespeare – whoever he was – knew full well that the real Richard III was no hunchback, but instead modeled the character after a contemporary hunchback, Robert Cecil?

13th Annual SARC Summer Seminar Announced

Professor Daniel Wright, director of the Shakespeare Authorship Studies Centre at Concordia University in Portland, OR, has announced that the topic of this year's Summer Seminar is "The Tudor Heir in the Plays of Shakespeare." The seminar will be held from August 18 to 23, 2013, on the Concordia campus. Tuition is \$995, which includes a continental breakfast. Enrollment is limited to twelve persons. The focus of the seminar will be on nine Shakespeare plays, including history plays such as *King John* and both parts of *Henry IV*, tragedies such as *Hamlet* and *Lear*, and even a comedy or two, such as *Midsummer Night's Dream* and *The Winter's Tale*. The poem *Venus and Adonis*, the first work published under the name of "Shakespeare," will also be studied.

Further information, including registration forms, may be found on the SARC website (www.authorshipstudies.org) or by contacting Dr. Wright directly (dwright@cu-portland.edu).

New Edition of *Shakespeare's Unorthodox Biography*

Diana Price has announced the publication of a new, updated edition of her book, *Shakespeare's Unorthodox Biography: New Evidence of an Authorship Problem*. The new edition contains quite a bit of new material, including: an analysis of the so-called Hand D in the Sir Thomas More manuscript; a reconsideration of the "Heywood Apology"; an analysis of the two Shakespeare-related annotations made in books owned by George Buc; a discussion of the possible meaning of Henslowe's "ne" annotations; and a rebuttal to James Shapiro, who cited her work in his 2010 book, *Contested Will: Who Wrote Shakespeare?*

The first edition of *Shakespeare's Unorthodox Biography* appeared in 2001. It was published by Greenwood Press as part of its series, "Contributions in Drama and Theatre Studies," thus making it the first book on the authorship question to be published in a peer-reviewed series. Perhaps the most important contribution Price has made to authorship studies is her groundbreaking research comparing "external" evidence of a writing career (i.e., something beyond the name on the title page) for "Shakespeare" and twenty-four of his chief literary contemporaries. In the ten criteria she established, she found that evidence existed for each of the other two dozen writers in at least three criteria (the

median score was six), but that there was no such evidence for Shakespeare in any of the ten areas. Her research, which has been cited by many, shows that records of writing careers do indeed exist for Elizabethan era writers, and suggests that is illogical to suppose that records existed for Shakespeare (who would have been active as a writer for more than twenty years, according to traditional scholarship) but have all been lost.

The new edition is available from amazon.com and amazon.co.uk. For further information, go to Price's web site: www.shakespeare-authorship.com.

Well, it could have happened. That's essentially what Brustein seemed to say in an interview with the Boston Globe. But what was more interesting is Brustein's own relationship to what he thinks are the facts. He stated, "You don't alter the facts. You use the facts, and then you speculate on top of them, to a certain extent. I have speculated based on what Shakespeare says in his plays and what he says in his poems." Finding frequent themes of marital infidelity in the plays, Brustein has no trouble concluding that the theme "came out of something real in Shakespeare's life. Especially the sonnets with regard to the Dark Lady."

shakespeare-authorship.com.

World Premiere of *The Last Will*

In February, the Commonwealth Shakespeare Company staged the world premiere of *The Last Will* in Boston. It is the final play in a trilogy of Shakespeare-related plays written by Robert Brustein (the first two are *The English Channel*, Brustein's take on the affair between Shakespeare and the Dark Lady of the Sonnets, and *Mortal Terror*, his take on King James, The Gunpowder Plot and Macbeth). Brustein is well known in the theater world, as the founder of the Yale Repertory Theater and the American Repertory Theater.

In *The Last Will*, Shakspeare (who is of course the same person

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as Shakespeare) returns home to Stratford and begins to suspect his wife, Anne, of infidelity – that the twin children born in 1585 weren't his. However, Shakspeare isn't able to think too clearly, his brain having been ravaged by syphilis. Ultimately, the two characters reach a reconciliation. The play stars Allyn Burrows and Brooke Adams as Will and Anne.

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Brustein described the scenario depicted in his play as not necessarily the likeliest one, but "as one of the scenarios."

He reassured the *Globe* interviewer that "I didn't invent anything that couldn't have happened. I think it all could have happened, and I dreamt a lot of it, so I assume it did happen!"

A Stratfordian of the first magnitude, Brustein has elsewhere castigated authorship doubters, referring (to Oxfordians) as "Looney and his lunatic followers," elitists who believe that "in order to write masterpieces you have to be an aristocrat or a Ph.D."

Not having seen *The Last Will*, we nonetheless do not hesitate to give Brustein credit for recognizing, unlike some other prominent Stratfordians, that Shakespeare's works reflect personal experience – that he "wrote out of his life" – but we're disappointed that Brustein cannot fathom that the "life" written about was that of a different man from Stratford Will.

New ebook by Keir Cutler, PhD

Keir Cutler is pleased to announce the publication of his first ebook, *The Shakespeare Authorship Question: A Crackpot's View*. Cutler is known to many of us for two one-man shows that he has presented at our Joint Conferences, an adaptation of Mark Twain's "Is Shakespeare Dead?" and his original work, "Teaching Shakespeare."

In his ebook Cutler, who holds a PhD in theater studies, lambastes academia for its stubborn refusal even to entertain the notion that an authorship question exists, and relates all of the things that he didn't learn about the Bard in his formal studies, and only found out later on his own. He even relates the amusingly unfortunate consequences that his teenage nephew suffered when, for a school assignment, Cutler encouraged him to do a little research on what the "experts" have to say about whether Shakspeare of Stratford went to school. (You'll have to find out for yourself what happened.)

The Shakespeare Authorship Question: A Crackpot's View is available as a Kindle download: <http://www.amazon.com/dp/B00BV7DVVG>. It's an easy read (only about 11,000 words) and it's cheap (only \$2.99).

(Feldman Review, cont. from p. 7)

expressed in these lampoons, certainly furnishes understanding as to why the playwrights and poets of the day wrote no eulogies at William of Stratford's death.

Unfortunately, Feldman does not assemble all these characteristics of William of Stratford, which she finds in the many lampoons, in one place as a biographical sketch. If we gather them here, a portrait of William of Stratford, consistent with his recorded life but with plausible additions, emerges. William possessed a natural wit, showmanship, and self-confidence. As a young man he loved composing ballads. He had a knack for rhyming and took naïve pleasure in making a rhyme in extemporaneous conversation. He formed a touring player's group of the countryside, "a company of taffety fools," and left his village and his wife during his "missing years" of the late 1580s. The players walked between towns lugging "their fardels on their backs," often performing at noblemen's homes. He took pride in his "small Latin," but was devoid of "learning and knowledge" and could not "write true English without the help of clerks of parish churches." He "borrowed of Theological [i.e., upper class] poets." He developed a sense of what pleased the groundling crowds in both acting and writing, particularly clown scenes. Building on his experience in the provinces, he made his way to the London stage around 1587 or 1588. With his natural inclination toward business and a tight-fisted approach to money, he soon became the manager and play procurer for the player group, a position that allowed him to represent the plays even to his own player troupe as his. He started by obtaining reversion rights to old plays, frequently modified them with openly plagiarized portions from contemporary authors, and "makes each man's wit his own." He used "Unhappy scholars at a hiring rate" to modify the works in a crowd-pleasing manner. He became known for not paying taxes. With his theater earnings he hired a page to accompany him and give him status. As his wealth grew, he purchased property and was accused of purchasing an "esquire" status. He enjoyed riding horseback through the "gazing streets" in "glaring satin suits" from his stage wardrobe. Early plays of the Bard came into his hands, and he modified or had

them modified with more clowns and buffoonery, more slapstick, fewer philosophical soliloquies, and fewer classical allusions. Voilà! The Apocrypha and Bad Quartos were born! Then, gloating over his success as a player, a playwright, and a business manager, he regarded himself as the *Johannes fac totum* (jack of all trades) in the words of *Greene's Groatsworth of Wit*.

One can quarrel with Feldman's taking it for granted that William of Stratford actually did the rewriting, even though many of the lampooning references use such language. Where is the evidence that he wrote anything? Referring to him as a writer could simply be acknowledging what he claimed from his cloaked, middleman position or what the title pages said. The only writing of his that we have are six crabbed autographs, each different, as if each were a new struggle to write not the smooth elegant signature of a writer who has signed his name countless times. No letter he wrote has ever been found. No manuscripts or books were mentioned in his will and none were found in later searches. Jonson's quoting in "*De Shakespeare nostrati*" of fellow players of William of Stratford saying the player part sheets furnished them by William never had a blot is most likely the result of having scribes copy the parts rather than William penning instant plays in flawless handwriting. All considered, it seems more likely to me that William of Stratford, in his impresario role, hired writers to produce the bastardized plays probably with his suggestions or collaboration on crowd-pleasing aspects. But Feldman's conclusion, "William Shakespeare, possibly the most entertaining rogue to ever stride the boards of the London stage, and surely a popular comic playwright in his own right, deserves a closer and more skeptical look" is certainly a challenge worthy of further effort.

Beyond the quote given above in Ben Jonson's *Cynthia's Revels* of the lampooned character using "Unhappy scholars at a hireling rate," Feldman includes a second one in her book that refers to William employing other writers, but ignores it in her transcription. Subscribing to the interpretation of Touchstone in *As You Like It* representing the Bard and William the Clown representing William of Stratford, as a number of Oxfordians have done, she quotes Touchstone's puzzling remarks to William: "To have is to have; for it is a figure in rhetoric that drink, being poured out of cup into a glass, by filling the one doth empty the other; for all your writers do consent that *ipse* [I, myself] is he; now, you are not *ipse*, for I am he." Feldman then offers a more comprehensible rewording, "To have my text is to have my text, for the words, being poured from me to you, should fill you entirely, for I am the author and you are not, therefore cease modifying my language and let my plays stand intact." Clearly Feldman's paraphrasing, "for I am the author," leaves out a great deal and should have read, "for all your writers do agree that I am the author." Thus, while Feldman offers a strong case that William of Stratford was instrumental in the creation of the Apocrypha and Bad Quartos (at least as a producer or impresario), it seems conjectural and even contrary to many known facts that he wrote them.

Feldman's third mystery is the identity of the "poet in purple robes," described in a work by Thomas Edwards, *Procris and Cephalus, and Narcissus*, published in 1595. In this work Edwards wrote poetic encomiums to several prominent, living

poets, addressing each by an associated literary name. The one addressed to "Adon," referring to *Venus and Adonis* and thus to William Shakespeare, contains a description of him "in purple robes" and at the center of power, an impossible description of William of Stratford. The law restricted such attire to the higher nobility, about forty men at the time. She believes this points most likely to Thomas Sackville, Baron of Buckhurst and Earl of Dorset. He qualified for purple robes by being a Knight of the Garter as of 1589. (His earldom, also qualifying for purple robes, was not awarded until 1604.) Sackville became a Privy Councilor in 1586 and served as Lord Treasurer from 1599 under Queen Elizabeth and later under King James I. A further fact pointing to Sackville occurs in a poem, "A Toy to Mock an Ape," published by John Marston in *The Scourge of Villainy* in 1598. He described an important hidden poet as "Whose silent name/ One letter bounds."

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According to Feldman, that description fits Sackville, as he signed his name as "Thomas Buckhurst." Feldman points out that Sackville is known for writing innovative poems as a young man and was cited in Puttenham's 1589 *Art of English Poesie* "for Tragedy, the Lord of Buckhurst, and Master Edward Ferrys for such doings as I have seen of theirs do deserve the highest praise." Of course, we know that Edward de Vere also had a name bounded by one letter, qualified for purple robes by being an earl, and that Puttenham, in speaking of courtiers who have "written excellently," wrote "of which number is first that noble gentleman Edward Earl of Oxford."

Feldman also mentions that Sackville traveled to Italy (as

(Continued on page 22)

(Feldman Review, cont. from p. 21)

de Vere also did and for an extended period) which, because of Richard Paul Roe's recent book, *The Shakespeare Guide to Italy*, has become a prerequisite to qualify as a Bard candidate. With the openness brought to *The Oxfordian* by its editor, Michael Egan, Feldman presented a piece in the 2010 volume offering her case for Sackville as Shakespeare and defended it with a counter-commentary in response to W. Ron Hess's commentary in the 2011 volume. Feldman promises much more in support of Sackville, so we should withhold judgment pending the second book of her "Third Way," entitled *Thomas Sackville and the Shakespearean Glass Slipper*.

Feldman has made an important contribution to the Shakespeare authorship question in this new examination of the

Feldman has made an important contribution to the Shakespeare authorship question in this new examination of the Apocrypha, Bad Quartos, and other contemporary plays. From it emerges a new and immediately believable portrait of William of Stratford and his role in corrupting and disseminating the Bard's works. This new portrait is helpful no matter which hidden noble was the true Bard and so should interest Oxfordians as well as her new following of "Sackvillians."

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(Pseudonym, cont. from p. 1)

private distribution among friends or might write for court entertainments. As a writer, it was necessary for Oxford to remain hidden; his identity might be an open secret to a few insiders, but he must remain hidden under a pseudonym to the general public.

In 1578 Gabriel Harvey, a Cambridge don, in a eulogy delivered in the presence of Oxford and the Queen, praised Oxford as one whose countenance shakes spears" (Ogburn, *The Mysterious*

William Shakespeare, 770-86). There is no pseudonym yet, but this is the background of one in the making. And it has nothing to do with a fourteen-year-old youngster named Shakspeare in Stratford. (Oxford was twenty-eight at the time.)

A year later Edmund Spenser, in his *Shepherd's Calendar*, refers to Oxford, portraying him as a fictional shepherd named "Willie." Eleven years later, in 1590, Spenser refers to Oxford as "Willy" in *Tears of the Muses*. Here is the "William," which, combined with "Shakespeare," could give us the full pseudonym. It appears to be building.

Four years earlier, in 1586, Queen Elizabeth granted Oxford a yearly allowance of 1000 pounds. As no stated duties are mentioned in the grant, it appears that Oxford's writing of plays in support of her reign and of national patriotism was the motive for it. This was a time of national danger when war with Spain was in the offing. It behooved Oxford to write under a pseudonym in those circumstances. And there is documentary evidence that he was accustomed to so doing.

In 1589 George Puttenham, in his *Arte of English Poesie*, names Oxford as foremost among noblemen who publish their work, but not under their own names. So we know Oxford used a pseudonym prior to 1589.

Crucial evidence comes in 1592 with the publication of *Greene's Groatworth of Wit*. It appeared after Greene's death and was published by Henry Chettle. Greene warns fellow playwrights to beware of actors who owe their success to playwrights but would desert them in times of need. Greene attacks one actor in particular, calling him an "upstart crow" and a "Shake-scene" who considers himself "as well able to bombast out a blank verse as the rest of you." He is also described as having a "tiger's heart wrapped in a player's hide." This parodies a line from *Henry VI, part 3*, "O tiger's heart wrapped in a woman's hide." That is, of course, a Shakespeare play. Two unnamed playwrights apparently objected to the attack, prompting Chettle to respond. In *Kind-Hearts Dreame*, Chettle says he was accused of writing *Groatworth*, but denies it. However, a modern computer stylistic test by Stephen F. Austin shows that Chettle was indeed the author (Ogburn, p. 62). Chettle also said in *Kind-Hearts Dreame* that he regrets offending one playwright (who he does not name), and hints that the playwright is a worthy gentleman and a capable artist.

Both of these tracts are cryptic in their wording. Stratfordian scholars claim that "Shake-scene" is Shakspeare of Stratford and this proves that he was a professional actor and an established playwright by 1592. But they are also forced to assume that he had been in London for at least six years (ever since the birth of his twins) to give him the time necessary to learn acting and to compose a long narrative poem filled with classical references, *Venus and Adonis*. The poem is published a year later (1593) and is the first known appearance of the name William Shakespeare in print.

Chettle mentioned that two of the three playwrights addressed in *Groatworth* complained, but identifies no one by name. Stratfordians assert with no proof that the three are Marlowe, Nashe and Peele. A very different and plausible interpretation of the

entire affair can be offered. Instead of seeing “Shake-scene” as one person (Shakspere of Stratford) who is both player and playwright, rather it is two persons who are involved here – Shakespeare the playwright (Oxford) and Shakspere, the “Johannes factotum” or bit player and general theater handyman. Here at last we find Oxford under his pseudonym!

But we face a crucial question: Did Shakspere of Stratford inspire the creation of the pseudonym? Considering what we know of the life of Will Shakspere – the many indications that reveal him as a businessman and the slim evidence that he was actually an actor or a writer – was it literary ambition that brought him to London as a young man? Or was it a profitable offer?

I believe it was the latter. Research has shown that the name Shakspere, in variant spellings, was not an uncommon name in England at the time. If Oxford was in need of a visible person to represent his pseudonym in the eyes of the general public, he could have initiated a search for someone of that name, found

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such a person in Stratford, and brought him to London to be employed in the company of the players he managed. If this seems far-fetched, is it not more difficult to believe that Shakspere came to London and was able to find employment where his name accidentally suited the appropriate (or perhaps already-adopted) pseudonym of Oxford?

It is also pertinent that Shakspere shows signs of suddenly becoming prosperous. In 1597 he was able to purchase New Place, the second largest house in Stratford. It is likely he was subsidized by Oxford. After Oxford's death, his widow makes a provision in her will to continue payments to her “dome man.” Was that Shakspere of Stratford?

In the absence of documentary proof it is not possible to offer more than reasonable conjecture about how the pseudonym William Shakespeare came about. I rest my case on the circumstantial evidence presented here.

[Charles Herberger, Professor Emeritus at Nason College in Springvale, Maine, is the author of three plays and five books.]

Studying de Vere

by Shelly Maycock

Below decks, a galley student, I was told that above
There was fresh air and brilliant sunshine, great
Sublime sea-sprays of knowledge, rainbows, love in every moment.
But I could hear the footfalls on the boards,
I tugged at the lines and heard them sing,
But something was missing. Whence they came.
I suspected from the tomes; it was all of over my head,
I roamed the dark corridors of the precious papers,
Where they kept stack upon musted stack of purported insights.
Read over and over the accounting of horn book, rote-learned
Latin in half-timber, the Virgin Queen glittering over all,
Quills, torches, boys as girls, and the glory of the Globe,
Italian teens fighting, loving so much it hurt, but
From what heart, I could not tell, how such words,
Such words of the wide world of shipwrecks, catastrophes,
Classical carnage and so much could he spin, but how?
Then there was the education, The Prince, The Courtier,
Books numerous and as dear as the jewels on HER frocks...
What could these have been to men who ate half rotten meat
In taverns with tankards of sour ale?

And then, a name, not the same, but a true one,
And a life that played and played and played again
From remembered pages read in the dim holds:
And suddenly, the torches blazed, a spear sparked
Against the gloom of oblivion, and then a star rose:
the dawning grey realization that one has slept too
Long not knowing, and the rising brightness
Of a new story singing so sweetly to bring all into day.

[Shelly Maycock is an English Instructor at Virginia Tech. She has been an Oxfordian for the past few years, but has long been an early modern scholar and doubter about Will. She has an MA in Literature from Virginia Tech and an MA in Creative Writing from Hollins College, and had an alternate career in bookselling and sales for fifteen years.]

(Shakespearean Trajectory, cont. from p. 1)

There is, however, *much* credible direct evidence concerning the *life and occupation* of the Stratford man. All of it can be accepted as bona fide: he was a successful businessman dealing in commodities such as grain and stone, in real estate, in moneylending, and in theater stock. We have no reason to believe that this characterization is false, and there is no objective reason why we should not consider it *complete*, in the sense of depicting who he was and what he did. No special pleading is required to come to this conclusion.

(Continued on page 24)

(Shakespearean Trajectory, cont. from p. 23)

The six dozen court and church records concerning the Stratford man make him one of the best-attested commoners of the Elizabethan era, and certainly the most thoroughly researched. If those records are viewed as data points in a statistical sampling of his life, it is highly unlikely that evidence of another career would be missing from the record. There are blank periods in his life record, but all of the existing records are consistent. It is unwarranted to imagine another life trajectory in the gaps.

Thus, we can assume that we know who and what the Stratford man was and was not: he was a businessman, not a builder or artist or courtier or essayist or sailor, and not the author of the Shakespeare Canon.

Looney settled upon the Earl of Oxford because the life trajectory implied by the character profile fits very well the documented trajectory of Oxford's life, resulting in a coherent and cohesive biography of a singularly talented man.

So the answer to the first question is "No," which justifies asking the second question: "Who wrote the plays and poems attributed to Shakespeare?"

Since there is no credible *direct* evidence for any author, we are forced to rely on another source: the internal evidence of the works themselves.

It is obvious that a writer puts himself into what he writes—his knowledge, attitudes, experiences, biases, and so on. Attentive readers can explore and note the content of a text, and guess the character of the author.

J. Thomas Looney can be credited with compiling the first systematic character profile of "Shakespeare," which

he then tried to match up with a person having a suitable biography. Others had done a similar thing over the years, but less systematically.

Of course, all of the Shakespeare biographers have done this, and *must* do it, since there is no external evidence linking the plays and poems directly to a person with the documented knowledge and experience. It is the correct approach.

Where the biographers err is in assuming the author to be the Stratford man, then trying to fit the internal evidence into his life. To do so, they must squeeze the author's acquisition of knowledge and experience into the gaps that exist within the direct known evidence of his activities. This requires a great deal of special pleading. It requires imposing an additional life trajectory onto the documented trajectory of a remarkably different character.

The rational way, the honest way, the way implied by the known life of the Stratford man, is to look elsewhere for the author. This is the approach that Looney took systematically, and that dozens of others took less formally.

Looney settled upon the Earl of Oxford because the life trajectory implied by the character profile fits very well the documented trajectory of Oxford's life, resulting in a coherent and cohesive biography of a singularly talented man.

To answer the second question: Oxford is our best candidate for the person behind the name "Shakespeare."

(President's Message, cont. from p. 3)

open to you, just as they are open to the PT advocates. Confront your foe with evidence and logic, not censorship or invective. I have myself spoken at a joint authorship conference (D.C. 2011) at which I refuted the theory, held by some PT advocates, that English succession law was revised to allow illegitimate offspring of a monarch to ascend the throne. My article on the subject appears in the fourth edition of *Brief Chronicles*.

If we were to take the stand that PT theories are beneath our notice and are not to be heard, then we are no better than

those Stratfordians whom we have so often criticized for their unconscionable efforts to suppress opposing viewpoints. We must not emulate that behavior. I say, let the debates continue. Let them intensify. Let all sides present their evidence for scrutiny. Let our ideas be tested in the crucible of debate that they may emerge burnished and honed. May the best arguments prevail, for, as it has been said,

nothing is truer than truth.

— T. Regnier

**18 March 2013
NOTICE OF INTENT**

This is a Notice of Intent (NOI) between the Shakespeare Oxford Society ("SOS") and the Shakespeare Fellowship ("SF") to unify into a single entity. This is not a binding agreement, but only a notice of general intent and a broad outline of the means of unification. The organizations expect to produce a more detailed and binding final agreement, a Plan of Unification (POU), approved by the Board of Trustees (BOT) and memberships of each organization, which will more fully delineate the details before unification becomes final.

The reasons for the unification of our two organizations are many. One overriding motivation is to save costs from duplication of efforts so that the unified organization can devote more resources to promote research and outreach. Also, since the two organizations share the same Oxfordian goal, the existence of two organizations is confusing to potential recruits and wasteful of effort. In a hostile Stratfordian world, since nothing divides us, we would do better to stand together.

The steps for unification will be accomplished by the SOS filing a "Doing Business As" (DBA) – [new operational name], a proposed POU approved by the BOT of each organization, and the SF will thereafter dissolve.

At present, the organizations agree that unification will occur under the following circumstances:

1. The unified organization will be called by a new operational name, "Shakespeare Oxford Fellowship" ("SOF"),

unless the memberships of both organizations approve another operational name. The name, "Shakespeare Oxford Fellowship," is meant to pay tribute to the two organizations from which the new organization springs, knowing that the word "Fellowship" has a distinguished pedigree in the Oxfordian movement and that the original Shakespeare Fellowship in England boasted Thomas Looney and George Greenwood as officers and that the American branch had Dr. Louis P. Benezet and Eva Turner Clark. We also believe that the word "fellowship," defined as "a group of people meeting to pursue a shared interest or aim," describes the kind of group we hope to have. The unified organization will retain the SOS articles of incorporation and its corporate name for purposes of the 501(c)(3) non-profit tax status, but will register a "DBA"- "Doing Business As" for the "Shakespeare Oxford Fellowship," or whatever name the members shall prefer. The SOS will make a separate filing of a "DBA"- "Doing Business As" certificate, so it can operate under a different name. (For example: Daimler-Benz 'DBA': Mercedes Benz, Federated Department Stores 'DBA': Macy's, Deutsche Telekom 'DBA': T-Mobile.) The unified organization would be SOS, Inc. 'DBA': Shakespeare Oxford Fellowship.

2. This Notice of Intent, after approval by the BOTs of the SOS and SF, will be published to the memberships of both groups by mail, e-mail, newsletter, and/or website publication so that the members may make comments, suggestions, or objections regarding the general plan as outlined in the NOI. Once the POU is finalized and approved by the BOTs of the SOS and SF, the members of each organization will be asked to approve the POU by mail ballot, which approval by 2/3 majority vote of each voting membership shall be necessary to finalize the unification. Members of the SOS and SF at the time of unification will automatically become members of the SOF. The renewal dates and dues of their memberships will be determined by the POU, on a common annual basis. Every effort will be made to keep dues at or near their current level. The SF will satisfy or provide for the payment of all of its liabilities and then transfer to the SOF

all of its net assets, including cash balances, tangible assets, intellectual property, etc.

3. The SOF will publish a single newsletter, and to the extent possible, the newsletter will be published quarterly. The editor(s) of the newsletter will be chosen by the BOT and will work "at will." Should the new by-laws provide for a Publications Committee, the Chair of the Committee may make suggestions to the editors, but

The POU will present a balanced budget and revenues that identify specific ways to substantially reduce administrative expenses and enhance funding for research, publications, website support, and educational programs. The POU will show that the operations of each of SF and SOS generates sufficient funds to cover its expenses, and that the BOT of the unified organization will ensure that it will have enough funding to meet its annual financial obligations.

the editors will have final say on editorial matters.

4. The SOF will publish both of the scholarly journals currently published by the SOS and SF, *The Oxfordian* and *Brief Chronicles*. *The Oxfordian* will continue to be published once a year in hard copy and be sent free to full members. *Brief Chronicles* will remain a free online journal accessible to all. The current editors of the two journals will remain as they are at present and will work "at will." The editors

will be compensated, and the budget for editors' salaries will be the same for *The Oxfordian* as for *Brief Chronicles*. Future journal editors will be chosen by the BOT and will work "at will." Should the new by-laws provide for a Publications Committee, the Chair of the Committee may make suggestions to the editors, but the editors will have final say on editorial matters.

5. The POU will present a balanced budget and revenues that identify specific ways to substantially reduce administrative expenses and enhance funding for research, publications, website support, and educational programs. The POU will show that the operations of each of SF and SOS generates sufficient funds to cover its expenses, and that the BOT of the unified organization will ensure that it will have enough funding to meet its annual financial obligations.

6. The POU will present a new set of by-laws for the unified organization. A committee of members from the SF and SOS will examine the by-laws of the two groups and decide which by-laws of either group have been most workable and may also offer suggestions for new by-laws. These by-laws will be attached to the POU as an exhibit and will be subject to the approval of the members of both organizations. Assuming that the SOS and SF BOTs approve the by-laws changes, the new by-laws will take effect when the BOT of the SOF assumes control of the unified organization.

7. Once unification takes place, and until the next general membership meeting in 2014, the unified organization will be managed by a board of trustees identified in the POU. The POU will identify a new BOT with an odd number of members (probably nine), with the current SOS and SF Boards appointing the members. The SOS will appoint one member more than the SF. The new by-laws, identified in the POU, will set forth the offices. The POU will identify by name who will be president and serve as officers. The list of these board members and office holders must be approved by the current BOTs of both organizations. The new by-laws will identify the process by which the membership will elect BOT members and officers after the first year.

(Continued on page 26)

(Notice of Intent, cont. from p. 25)

8. Once the POU (including operational name change) is approved by both BOTs and the memberships of both organizations, and (1) the SOS has received a certificate or date-stamped copy of the DBA filed with appropriate New York authorities setting forth the operational name of the unified organization agreed to by the memberships, and (2) SF has filed articles of dissolution and begun the dissolution process in good faith, then the unification will take place either at the 2013 joint conference in Toronto (currently scheduled for October 17-20), or, if all the aforementioned preconditions have not been met at that time, at an appropriate date in 2013 or 2014, which date shall be approved by the BOTs of the SOS and SF. At that time, the new BOT and officers will assume control of the unified organization.

9. The SF website, which the SF plans to upgrade in 2013, will become the website for the unified organization. Content from the current SOS website will be made available on the unified organization's website in such a way as to be easily searchable by members and others interested in the Shakespeare Authorship Question. The current URLs of the SOS and SF will be programmed to redirect to the unified organization website. The current SOS Facebook page will become the SOF Facebook page. The unified organization will take steps to hire a part-time, compensated webmaster, who will manage and coordinate the website, the Facebook page, and any other social media that the organization may utilize.

Agreed upon by the Boards of Trustees of the SOS and SF and signed by the Presidents of the two organizations.

Our Man in Washington

by Richard M. Waugaman, MD

I presented on Edward de Vere at the Kreeger Museum in Washington, DC, on January 24, 2013. The full title of the program was "Shakespeare: Oxfordian and (Ox)Freudian Perspectives—Exploring Psychological Dimensions of the Authorship Question." It was videotaped (please contact the Kreeger Museum to find out if copies are available).

My fellow presenter was Peter Kline, and the moderator was his wife, Syril Kline. They have been Oxfordians for many years. Syril has written a novel on the topic, and Peter has completed a manuscript outlining his theory that Shakspeare served as de Vere's research assistant for his history plays.

Syril was exemplary in serving as a neutral moderator. She explained to the sold-out audience that Oxfordians do not always agree with one another. I admitted, for example, that I would be surprised if Shakspeare knew how to read and write. I'm in a small minority of Oxfordians who are not convinced he was an actor, either. Since the record of the actor "William Shakespeare" in Ben Jonson's 1616 First Folio stops in 1603, the year before de Vere's death, I wonder if the name was equivalent to the author's name: a sort of "stage name" that alluded to de Vere's performances at court.

As I told the audience, Stratfordians are engaged in a sort of "disinformation" campaign against de Vere. They imply that our opposition to their preposterous authorship theory means we're "against Shakespeare." I made it clear that learning about the real author only enriches our enjoyment of his stupendous literary works.

I warned the audience that what they've heard about de Vere from the likes of James Shapiro leaves out some essential facts: he was known as the best courtier poet of the early years of Queen Elizabeth's reign; he was known as the best author of

The Kreeger Museum and its director, Judy Greenberg, have been admirably loyal to its founder's interest in the Shakespeare Authorship Question (SAQ). David Kreeger, who was CEO of GEICO Insurance Company, became so deeply interested in this topic that he funded the famous moot court trial on the SAQ held at American University's Washington College of Law in 1987, which was heard by a panel of three Supreme Court justices. David Kreeger's son was Peter Kline's student in an English class at the Maret School in Washington, and introduced Peter to his father. That launched Peter Kline's decades-long interest in the Oxfordian theory.

comedies; and, crucially, some of his contemporaries knew that he wrote anonymously. Some of this information comes from the anonymous 1589 *Arte of English Poesie*. I briefly mentioned some of the reasons I believe de Vere wrote that important but widely neglected book.

I told the audience that Oxfordians, like Avis, have to try harder, and that, personally, I have often felt like the boy in the Johnny Cash ballad "A Boy Named Sue." That is, being the object of some degree of ridicule toughens one, and teaches one to fight back. With fresh evidence backing the Oxfordian authorship theory, that is.

The Kreeger Museum and its director, Judy Greenberg, have

(Continued on p. 27)

(Man in Washington, cont. from p. 26)

been admirably loyal to its founder's interest in the Shakespeare Authorship Question (SAQ). David Kreeger, who was CEO of GEICO Insurance Company, became so deeply interested in this topic that he funded the famous moot court trial on the SAQ held at American University's Washington College of Law in 1987, which was heard by a panel of three Supreme Court justices. David Kreeger's son was Peter Kline's student in an English class at the Maret School in Washington, and introduced Peter to his father. That launched Peter Kline's decades-long interest in the Oxfordian theory.

As the audience was gathering, an audio recording of the 1987 event was played. The museum also displayed the signed print of de Vere and Shakesper given to David Kreeger from Lord Vere of Hanworth, to commemorate the 1987 moot court. I brought with me a copy of Kreeger's fascinating article on the event from the 1988 *American University Law Review*, and gave it to a GEICO employee who introduced himself after the presentation.

The audience reacted warmly and enthusiastically to our presentations, and raised many questions in the discussion afterwards. However, not a single person questioned our authorship theory. The Stratfordians apparently stayed home.

In her gracious introduction, Judy Greenberg mentioned that I was recently named a Faculty Expert on Shakespeare for Media Contacts at Georgetown University. Although I have yet to be contacted by the media, the day after I received this news I was invited to review a book on Shakespeare by the book review editor of the *Renaissance Quarterly*. The Folger Theatre in Washington,

(From the editors, cont. from p. 5)

all things in measure, number and weight,' through Jerome and Augustine, to Rabanus Maurus, Anselm, and many others."

¹⁰ Helen Vendler, *The Art of Shakespeare's Sonnets*. Cambridge, Mass.: Harvard University Press, 1997.

¹¹ This phrase also recalls the allusion to accounting for one's sins in 15:8—"even he [the unrighteous], which a litle afore was made of earth him self, and within a litle while afer goeth thither againe when he was taken, when shal make *accounte* for the lone of his life."

¹² "Nativity" occurs only four times in the Genevan Old Testament (never with the word "light" in the same verse); it is not found in the Genevan New Testament.

¹³ Wyatt translated into English not from Plutarch's original Greek, but from Guillaume Budé's Latin translation of this work. A fuller quotation, beginning during the penultimate sentence: "seying our owne lyves sadd and hevy, frownyng & oerthrowen with most troublous affections and tangled busynesse and cures... To whose warnynges with clere and opyn cares, if we wolde gyve hede, we shulde use thinges present as they come without any blame, and shulde rest with the plesaunt *remembraunce of thynges past*, and at the last we shulde drawe towarde thynges to come, unferefully and assuredly, with sure and gladsome shyning hope."

(Letters, cont. from p. 2)

ability to advance knowledge (in science at least). But it is not the only property that is important. Another is the subsumption of already existing theories.

I submit that there should be no better place to expect problems than *Shakespeare's Sonnets*. An excellent and relatively compact resource for identifying the myriad of problems and mysteries within them has been provided by none other than Stanley Wells and Paul Edmondson in their *Shakespeare's Sonnets* (Oxford University Press, 2004). This work points out a very well known feature of the Sonnets in present understanding: they are non-narrative. In addition to a host of other oddities and

(Cont. on p. 28)

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problems that I offer are fully explainable.

I have in contrast provided a narrative illustrating how *Shakespeare's Sonnets* are epistolic, personal, and biographical. I show that the 1609 publication of *Shakespeare's Sonnets* is more accurate both for authorial and typographical composition than previously believed. This narrative also provides a self-contained and explicit explanation for the need for authorship concealment that is far more motivated than any others ever conceived.

While many may immediately reject it based on the fact that it is PT-based, I would argue that this should actually be seen as a strength – a subsumption of PT in addition to Oxfordian and anti-Stratfordian theories in general. In contrast to previous theories regarding PT, I've illustrated Oxford's very proactive efforts at gaining the throne for his son, which I might hope would be somewhat expected and reasonable given a presumption of the occurrence of the scenario. Further, I believe I have provided the missing key and most likely reason that the meaning of the Sonnets has so eluded readers, particularly non-Oxfordians and PTers, in addition to the context and the poet. That is the order, and I have done so in the next most possible and parsimonious manner from the existing order.

I have illustrated many new reasons for the validity of PT. There is nothing unlikely about male and female sexual relations or its likelihood in producing

children. We have witnessed this phenomenon billions of times. An attraction between these two protagonists should actually be seen as expected; that we even have suggestions of its existence is hardly surprising.

Lastly, I point out that the problems of previous efforts in deciphering the Sonnets – particularly for Oxfordians – are almost certainly the product of eisegesis, or introducing one's own biases and presuppositions. Thus, because we have long known of Southampton's attempted betrothal to Anne Cecil, many readers have felt compelled to see this reflected in sonnets 1-17. And that since we know Southampton was imprisoned in the Tower, all references to captivity are to be interpreted in this light.

I am not suggesting that my reading is without error. That is why I have sought feedback from virtually every member of the Oxfordian and anti-Stratfordian community I could find, in addition to a host of others in the broader Shakespeare community.

There are no doubt still errors, inconsistencies and ambiguities which I have not resolved. But I believe I have provided a clear and unambiguous pattern and corroborated treatment of the Sonnets. That, I suggest, is the imperative for anyone engaged in this debate to consider. Frankly, if you do not feel that you cannot, at the least, confirm the possibility and

plausibility of this reading, then you really have no business reading Shakespeare or participating in this debate.

Further, if you would like to suggest that I might have accidentally created this specific narrative across 154 poems, you should probably not consider yourself a rational, reasonable and thinking person. But again I offer that I have done far more. And I offer that it is every Oxfordian's obligation to review and discuss. As if I have not satisfied the criteria for evaluation of evidence, then there is no possibility that anyone ever could. Not when one is considering four hundred year old secrets.

It is available here:

<https://sites.google.com/site/eternitypromised/>

I welcome feedback, comments and corrections from all. But we should not be surprised if acceptance of this reading has to come from outside this community. As Kuhn made clear, advocates of replacement paradigms are very rarely conversions.

Alan Tarica

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